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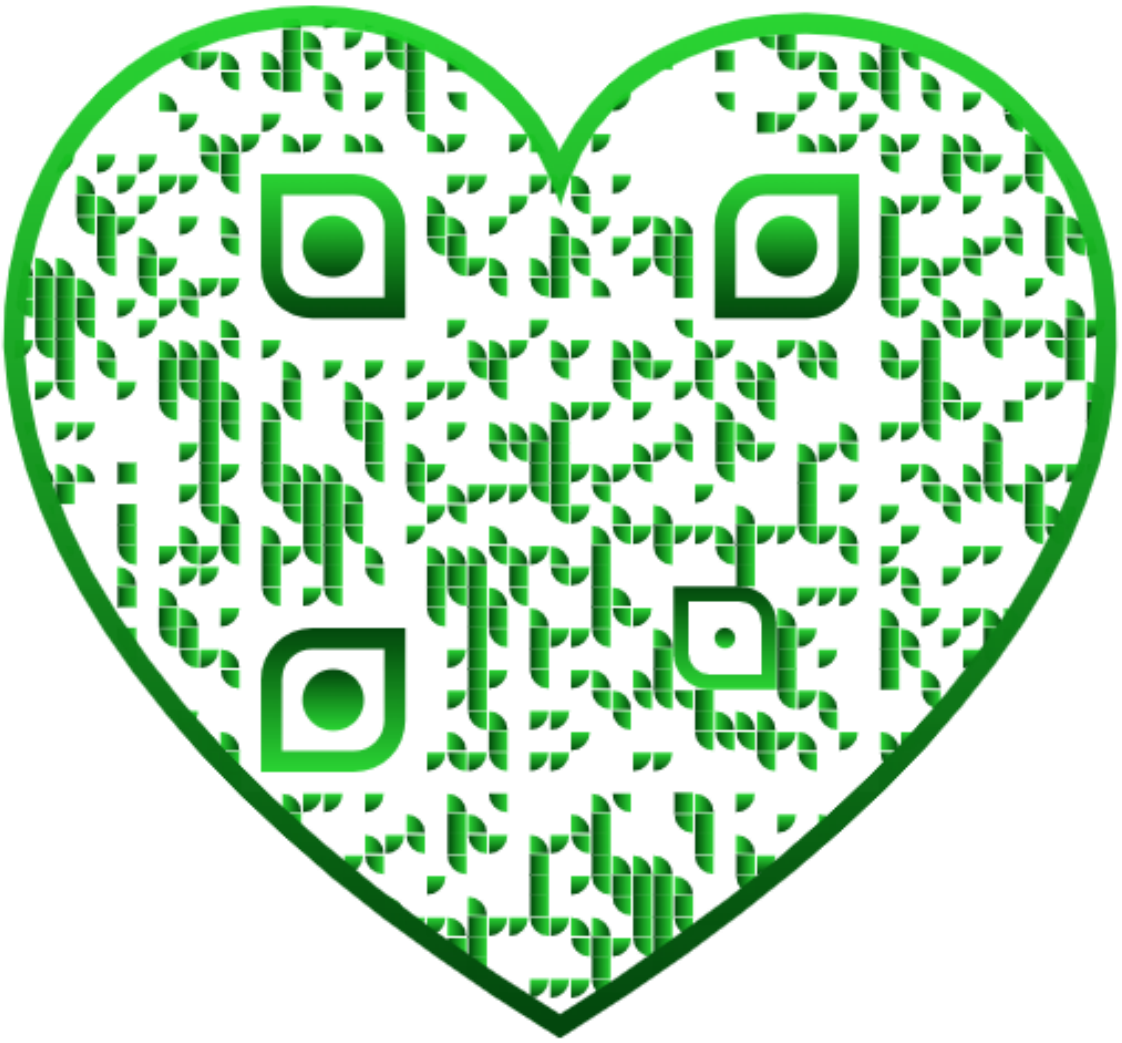

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Flight Plan

A SOLO ACOUSTIC GUITAR ARRANGEMENT OF ELTON JOHN'S "BENNIE AND THE JETS." BY JIMMY BROWN

THIS MONTH I PRESENT my arrangement of Elton John's piano-driven rocker "Bennie and the Jets" (*Goodbye Yellow Brick Road*, 1973). As you'll see, the key to making this song come across—without the aid of a backing band—is to convey its heavily accented "stomp groove" and r&b-flavored chord progression. As you play the various sections, be sure to tap, or rather *stomp*, your foot on each quarter-note downbeat. Doing so will help you feel the song's syncopated groove as well as enhance your performance by emphasizing the song's strong metronomic pulse.

My adaptation of the intro (**FIGURE 1**) incorporates elements of the original recording's piano, bass and drum parts. Strum each chord with a downstroke, and note that all include a muted string (indicated by an "X"). To mute the string, lightly rest the index finger of your fret hand against it. The Gmaj7 and Fmaj7 chords require a bit of a stretch, and if getting that low bass note on either chord in there proves too difficult, simply omit it.

As indicated by the wedges and dots above the tab, most of the chords in this figure are to be *accented* (strummed harder than normal) and played *staccato* (short and detached). To achieve the staccato effect, relax your fret hand's grip on the strings immediately after strumming; this will effectively keep the strings from vibrating.

The squiggly vertical lines before the Gmaj7 and Gmaj13 chords call for them to be rolled—that is, strummed slower than normal, to emphasize the individual notes.

As indicated in bar 2 of **FIGURE 1**, the two pairs of notes on beat four are to be played with pick and finger. The quick transition from strumming to *hybrid picking*, as this technique is called, may take a little bit of practice to master, but it's certainly worth the effort, as it will prove useful as long as you play guitar.

FIGURE 2 presents the first part of the accompaniment behind the verses as well as my adaptation of Elton's piano solo. The feel lightens up here, changing to laid back, 16th-note pendulum strumming. Keep your pick hand moving down and up, four passes per beat, playing anything that falls on the first or third 16th note of the beat with a downstroke, and anything that falls on the second or fourth 16th note with an upstroke.

The second part of the verse, depicted in **FIGURE 3**, switches back to the stomp groove of the intro for the first three bars, but with added pendulum strumming. The second ending (from bar 4 onward) reverts to the wide-open strumming of the verse's first part (**FIGURE 2**). Stomping your foot on each downbeat will help you feel how the upbeat strums relate to the underlying quarter-note pulse.

FIGURE 4 presents two ways of playing the song's four-bar chorus vamp. **FIGURE 4a** is in a low register and features chords similar to those in the intro (**FIGURE 1**), while **FIGURE 4b** takes the part up an octave. In either case, there's a lot of syncopation going on, with various chords and bass notes "popping" between scratch strums. In both arrangements, a chromatic bass "walk-up" (F-F#-G-G#) sets up the next verse (beginning on Am7) at the end of bar 4. When playing the song's third and final chorus, which loops several times, omit the last two notes of the line; this will set up the G bass note on the downbeat of bar 1 in **FIGURE 4**.

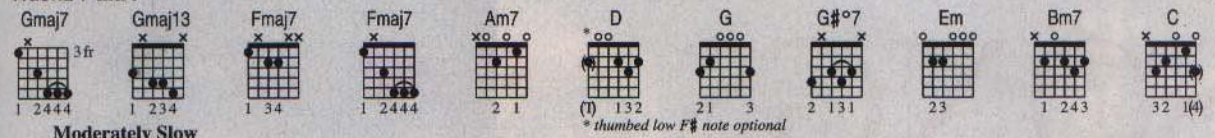
These figures contain all of the parts you need to play the entire song. Once you've gotten everything down, try emulating John's piano pounding on the final chorus by adding some frenzied 32nd-note strums, à la the Who's Pete Townshend. ■

HARRY GOODWIN / REDFERNS / RETNA LTD.

"BENNIE AND THE JETS"

(arranged for solo acoustic guitar accompaniment)

FIGURE 1 intro



Moderately Slow

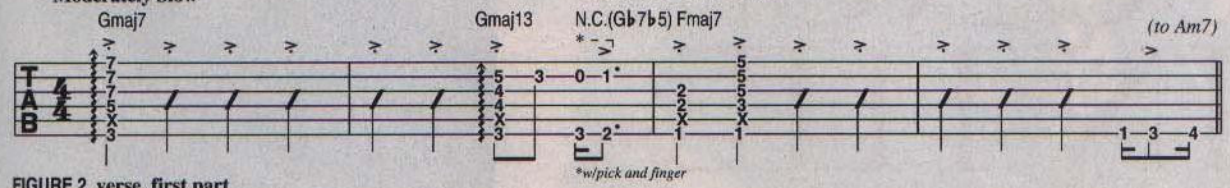


FIGURE 2 verse, first part

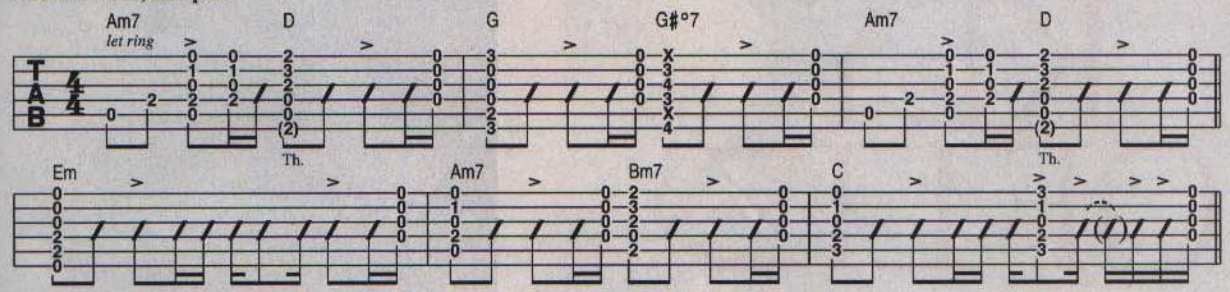


FIGURE 3 verse, second part

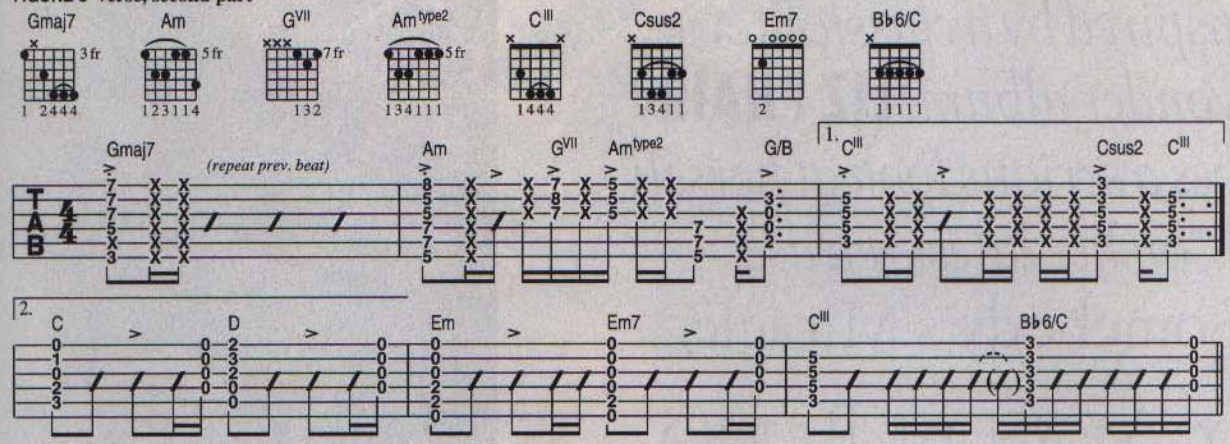
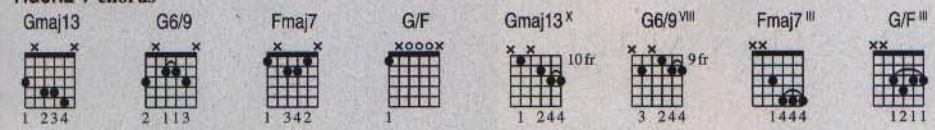
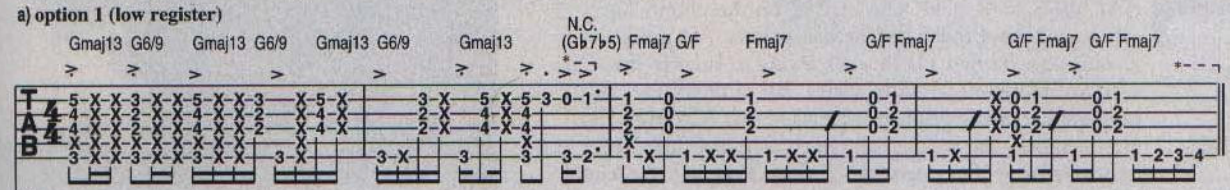


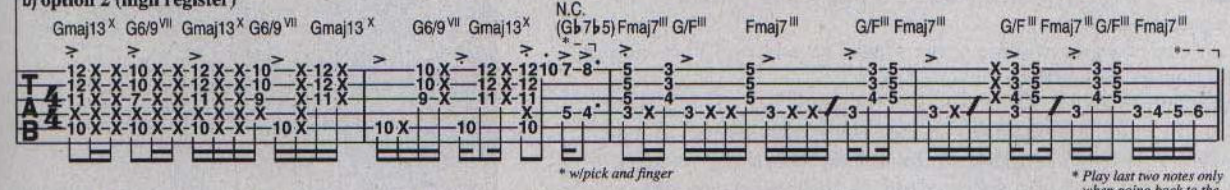
FIGURE 4 chorus



a) option 1 (low register)



b) option 2 (high register)



* *Play last two notes only when going back to the verse section.*

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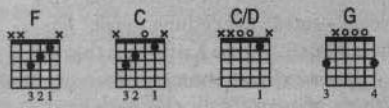
{E-Z GUITAR} *Arranged by Matt Scharfglass*

CECILIA Simon & Garfunkel

As heard on the Legacy recording *Bridge Over Troubled Water* • By Paul Simon




```
C          F     C/D  C          F     C/D  C          G
Celia  you're breaking my  heart  You're shaking my  confidence  daily
F    C     F     C/D  C          F     C/D  C          G
Whoa Cecil - ia  I'm down on my  knees  I'm begging you  please to come home
C          F     C/D  C          F     C/D  C          G
Ah Celia  you're breaking my  heart  You're shaking my  confidence  daily
F    C     F     C/D  C          F     C/D  C          G
Whoa Cecil - ia  I'm down on my  knees  I'm begging you  please to come home
C
Come on home
```

```
C              F  C                    F  C        G     C
     Making love in the af - ternoon  with Cecilia  up in  my  bedroom
C              F  C                    F  C        G     C
          I got up to wash my face  When I come back to bed  someone's taken my place
 (making love all  day)
```

C F C/D C F C/D C G

Celia you're breaking my heart You're shaking my confidence daily

F C F C/D C F C/D C G

Whoa Cecil - ia I'm down on my knees I'm begging you please to come home

C

Come on home

F C F C G

Bo bo bo bo bo bo bo bo bo bo bo bo bo

C F C/D C F C/D C G

Pick it up pick it up

C F C/D C F C/D C G

Pick it up pick it up

F C F C/D C F C/D C G

Jubila - tion she loves me a - gain I fall on the floor and I laughing

F C F C/D C F C/D C G

Jubila - tion she loves me a - gain I fall on the floor and I laughing

F C F C/D C F C/D C G

Whoa Oh oh oh oh *(4x)*

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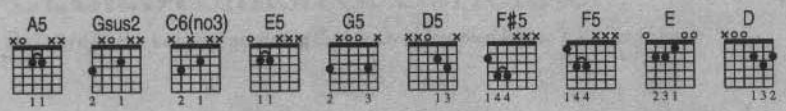
GIRL Beck

As heard on the Geffen recording *Guero* • By Beck, John King and Mike Simpson

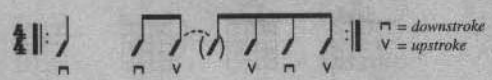
w/capo at first fret

All chord shapes are relative to the capo.

All chords sound one half step higher than written (key of B♭).



basic strum pattern:



A5 **Gsus2** **C6(no3)** **A5**
I saw her Yeah I saw her with her black tongue tied 'round the roses

A5 **Gsus2** **C6(no3)** **A5**
Fist pounding on the vending machine a toy diamond ring stuck on her finger

A5 **Gsus2** **C6(no3)**
With a noose she can hang from the sun Put it out with her dark sunglasses

A5 **Gsus2** **C6(no3)**
Walking crooked down the beach She spits on the sand where their bones are bleaching

E5 **G5** **D5**
And I know I'm gonna steal her eye She doesn't even know what's wrong

E5 **G5** **D5**
And I know I'm gonna make her die and take her where the soul belongs

E5 **G5** **F♯5** **F5**
I know I'm gonna steal her eye nothin' that I wouldn't try

E D A5
Hey my Southern girl (4x)

A5 Gsus2 C6(no3) A5
I saw her Yeah I saw her with her hands tied back her rags were burning
A5 Gsus2 C6(no3) A5
Crawling out from a land-filled life scrawlin' her name upon the ceiling
A5 Gsus2 C6(no3)
Throw a coin in a fountain of dust White noise ears are ringing
A5 Gsus2 C6(no3)
Got a ticket for a midnight hanging a bullet from a freight train leaving

E5 G5 D5
And I know I'm gonna steal her eye She doesn't even know what's wrong
E5 G5 D5
And I know I'm gonna make her die and take her where the soul belongs
E5 G5 F#5 F5
I know I'm gonna steal her eye nothin' that I wouldn't try

E D A5
Hey my Southern girl (repeat until fade)

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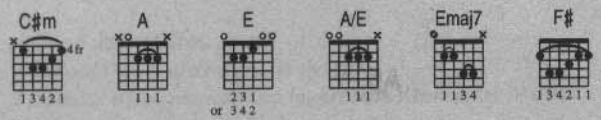
CALIFORNIA (theme from "The O.C.") Phantom Planet

As heard on the Epic recording *The Guest* • By Alex Greenwald, Jason Schwartzman, B.G. De Sylva, Al Jolson and Joseph Meyer



basic strum patterns:

verse

chorus

C♯m A E

We've been on the run driving in the sun looking out for number one

A E A E

California here we come Right back where we started from

C♯m A E

Well hustlers grab your guns Your shadow weighs a ton driving down the 101

A E A E

California here we come Right back where we started from

A

California (California)

E A/E Emaj7 A/E

Here we come

C#m A E
On the stereo listen as we go Nothing's gonna stop me now
A E A E
California here we come Right back where we started from
C#m A E
Pedal to the floor thinking of the roar Gotta get us to the show
A E A E
California here we come Right back where we started from
A
California (California)

E A/E Emaj7 A/E
Here we come *California*
E A/E Emaj7 A/E
California *Here we come* *Oh*

C#m A E A E A *(2x)*

E A/E Emaj7 A/E
California
E F# A
California Here we come California

E A/E Emaj7 A/E
California *Here we come* *California* *(2x)*
E F# A C#m
California *Here we come*

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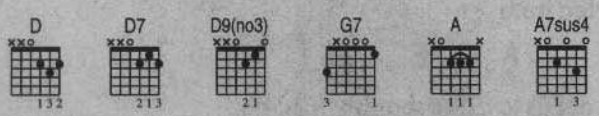
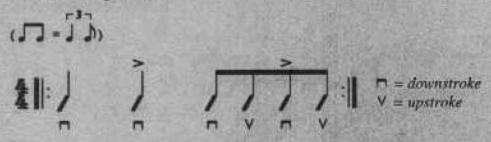
SITTING ON TOP OF THE WORLD

Traditional



basic strum pattern:



D — D7
Was in the spring — one sunny day
G7 — D
My sweetheart left me — Lord she went away
D — A
And now she's gone — And I don't worry
D — A — D
Oh Lord I'm sitting — on top of — the world

D — D9
She called me up — from down in El Paso
G7 — D
She said Come back daddy — I need you so
D — A7sus4
And now she's gone — And I don't worry
D — A7sus4 — D
Oh Lord I'm sitting — on top of — the world

D D7
If you don't like my peaches don't you shake my tree
G7 D
Get out of my orchard let my peaches be
D A
And now she's gone And I don't worry
D A D
Oh Lord I'm sitting on top of the world

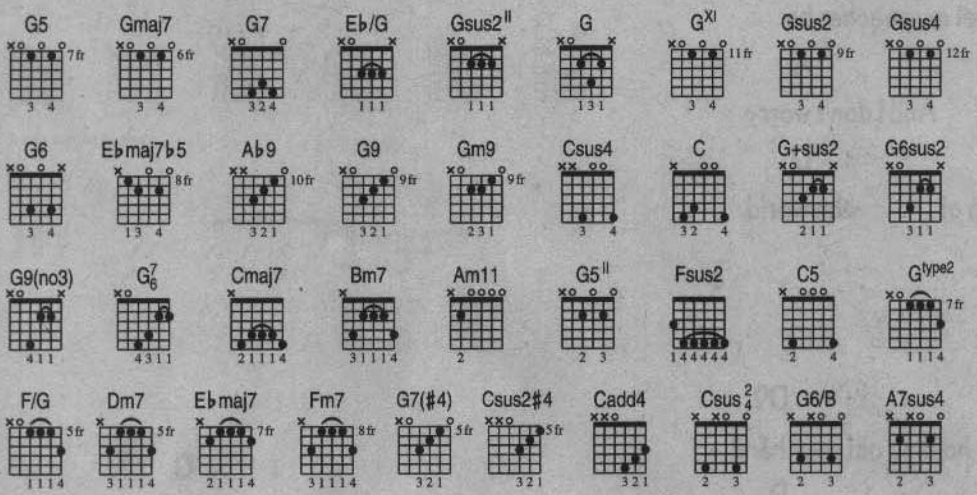
D D9
Don't you come here running holding out your hand
G7 D
I'm gonna get me a woman like you got your man
D A7sus4
And now she's gone And I don't worry
D A7sus4 D
Oh Lord I'm sitting on top of the world

D D7
Was in the spring one sunny day
G7 D
My sweetheart left me Lord she went away
D A
And now she's gone And I don't worry
D A D
Oh Lord I'm sitting on top of the world

THE RAIN SONG Led Zeppelin

As heard on the Atlantic recording *Houses of the Holy* • By Jimmy Page and Robert Plant

Tuning (low to high): D G C G C D.



There is no "basic" strum pattern to "The Rain Song," as it changes constantly throughout the song.

theme 1:

G5 Gmaj7 G7 Eb/G Gsus2II G

theme 2:

GXI Gsus2 Gsus4 GXI G6 Ebmaj7b5
GXI Gsus2 Gsus4 GXI G6 Ebmaj7b5

Ab9 G9 Gm9 Csus4 C Csus4 C
It is the spring time of my loving The second season I am to know
Ab9 G9 Gm9 Csus4 C Csus4 C
You are the sunlight in my growing So little warmth I felt before
Ab9 G9 Gm9 Csus4 C Csus4 C
It isn't hard to feel me glowing I watched the fire that grew so low

theme 3:

Gsus2II G+sus2 G6sus2 G9(no3) G7/6
Cmaj7 Bm7 Am11 Gsus2II G

play theme 1, then theme 2

Ab9 G9 Gm9 Csus4 C Csus4 C *(3x)*

Gsus2 G+sus2 G6sus2 G9(no3) G^7_6
Cmaj7 Bm7 Cmaj7 Dm7 Cmaj7 Bm7 Am11 Gsus2 G

play theme 1, then theme 2

Ab9 G9 Gm9 Csus4 C Csus4 C
It is the summer of my smiles Flee from me keepers of the gloom
Ab9 G9 Gm9 Csus4 C Csus4 C
Speak to me only with your eyes Here's to you I give this tune
Ab9 G9 Gm9 Csus4 C Csus4 C
Ain't so hard to recognize These things are clear to all from time
Ab9 G9 Gm9 Csus4 C Csus4 C
to time Ooh

play theme 3

G5 Fsus2 C5 G5
Ah Talk talk talk talk Hey
G5 Fsus2 C5 G5
I felt the coldness of my winter I never thought it would ever go
G5 Fsus2 C5 G5
I cursed the gloom that set upon us upon us But I know that I love you so
G5 Fsus2 C5 G5
Oh But I know that I love you so

Ab9 G9 Gm9 Csus4 C Csus4 C
These are the seasons of emotion and like the wind they rise and fall
Ab9 G9 Gm9 Csus4 C Csus4 C
This is the wonder of devotion I see the torch we all must hold
Ab9 G9 Gm9 Csus4 C Csus4 C
This is the mystery of the quotient quotient oh Upon us all upon us all a little rain must fall
Ab9 G9 Gm9 Csus4 C Csus4 C
Just a little rain Oh yeah Ah Whew yeah

Gsus2 G+sus2 G6sus2 G9(no3) G^7_6 Cmaj7 Bm7 Am11

G^{type2} F/G Cmaj7 Bm7 Cmaj7 Dm7 Ebmaj7 Fm7 G7(#4)
Csus2#4 Csus2 Cadd4 $Csus^2_4$ G6/B A7sus4 Gsus2

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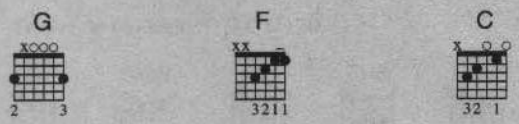
CECILIA Simon & Garfunkel

As heard on the Legacy recording *Bridge Over Troubled Water*
By Paul Simon • Transcribed by Jeff Perrin

To match pitch of recording, tune down 1/4 step.



A Intro (0:00)

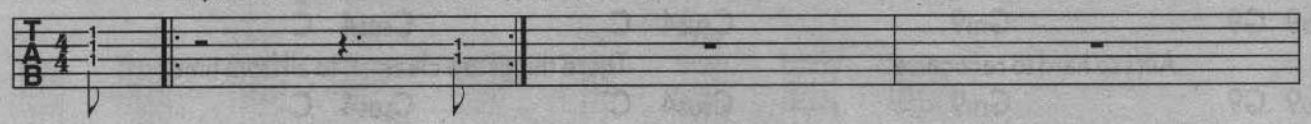
Moderately ♩ = 106

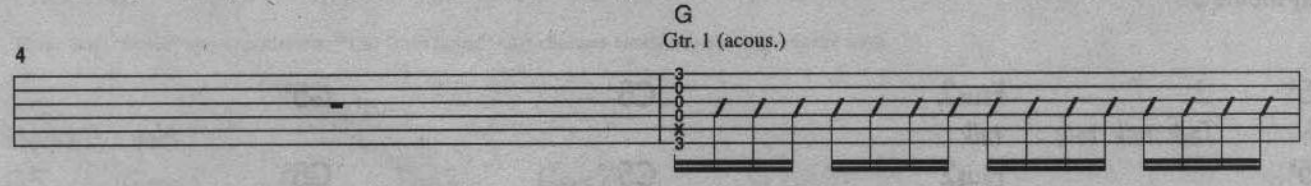
B 1st Chorus (0:10)

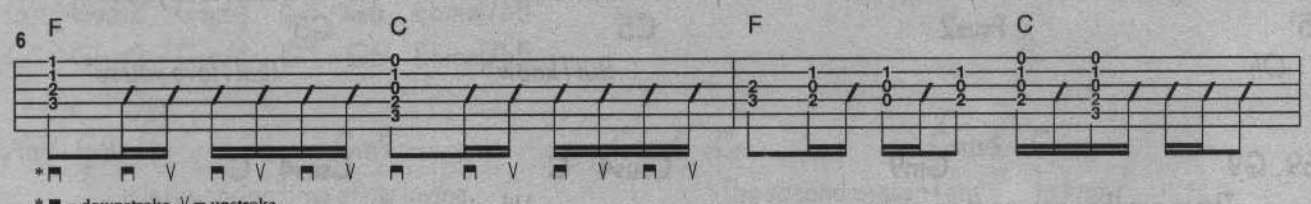
Celia you're breaking my heart You're

Gtr. 3 (acous.)

Rhy. Fill 1 *(play 4 times)* *Gtr. 3 plays Rhy. Fill 1 throughout*

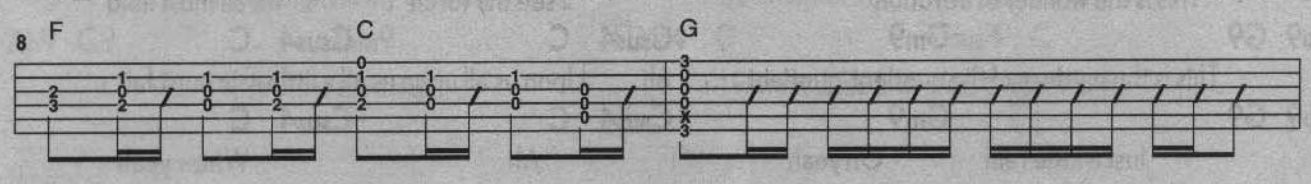


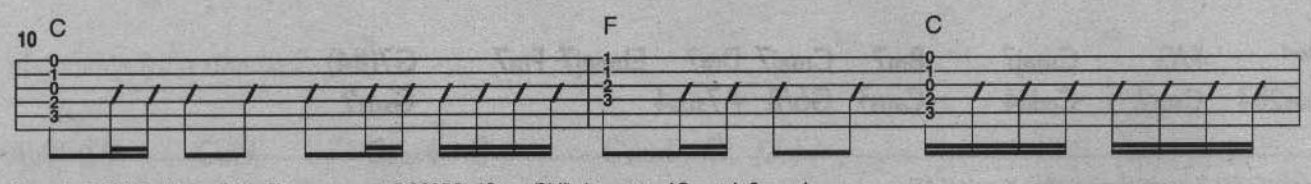
shaking my confidence daily Whoa Cecilia

I'm down on my knees I'm



* ⊓ = downstroke, ∨ = upstroke

begging you please to come hom Ah Celia



you're breaking my heart You're

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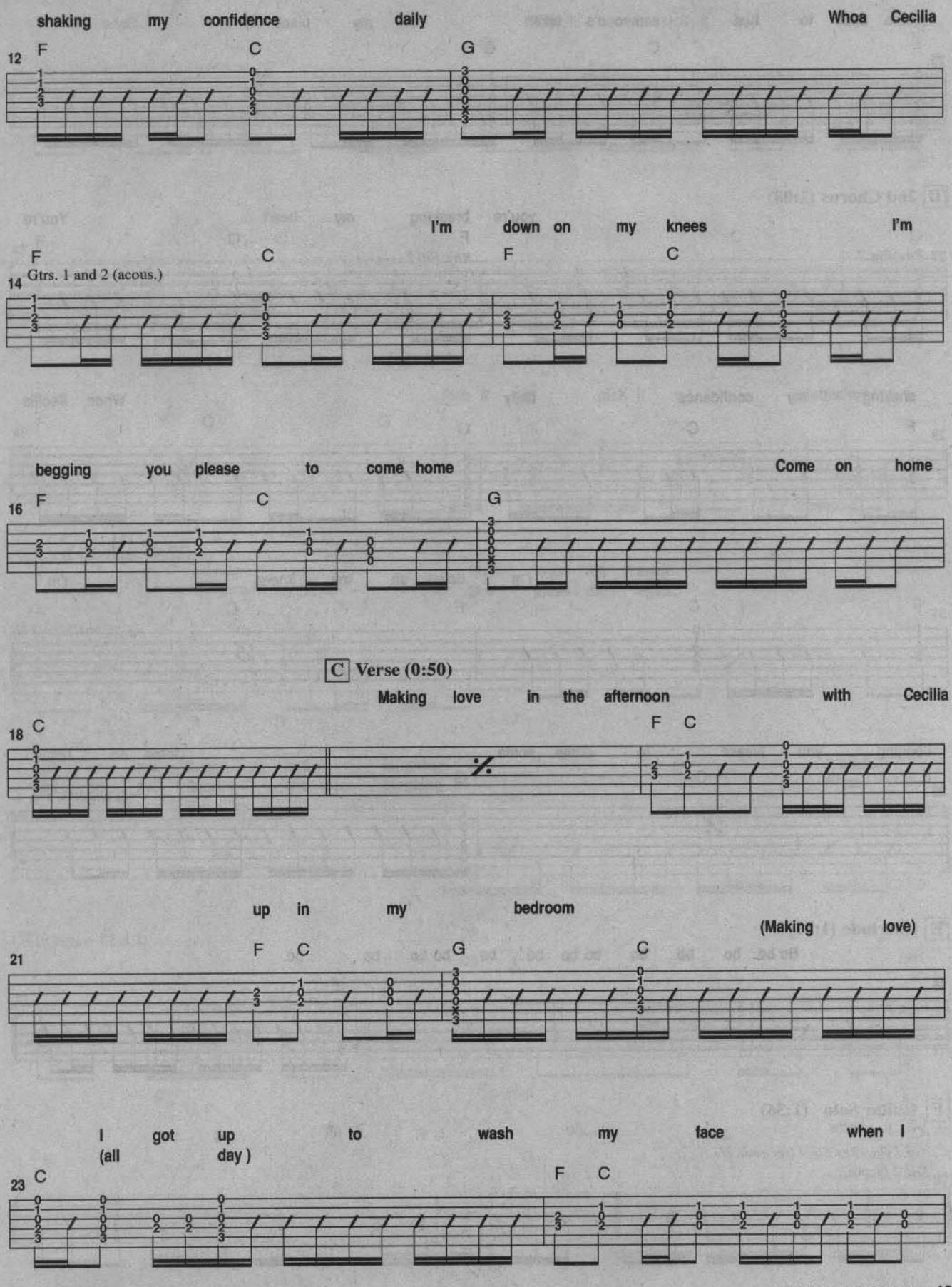
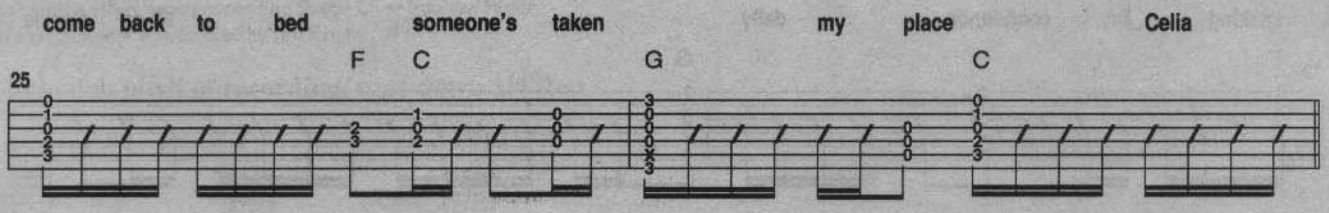
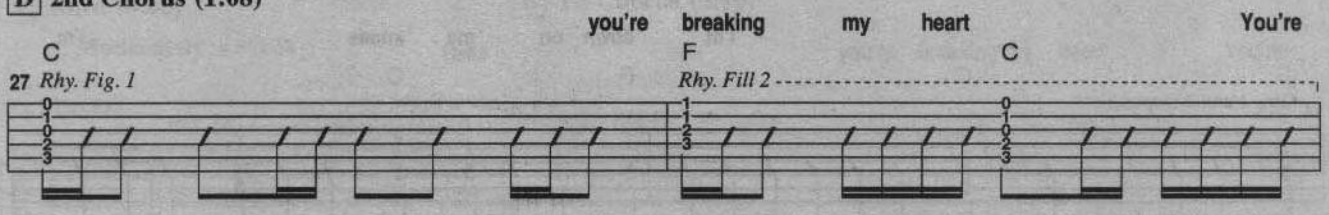
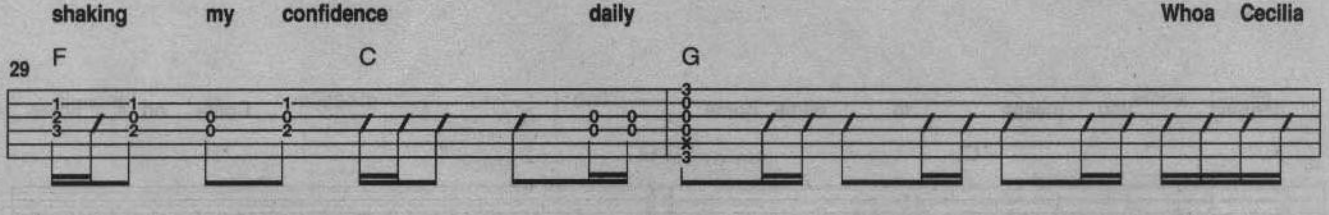
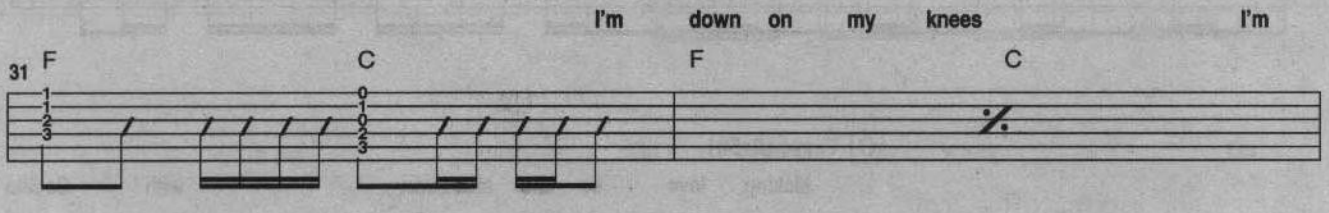
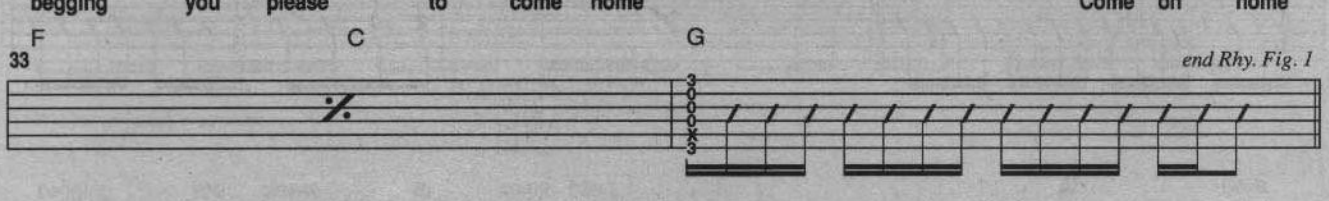
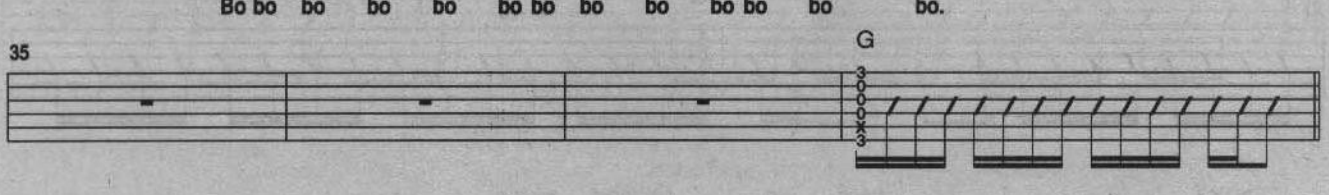
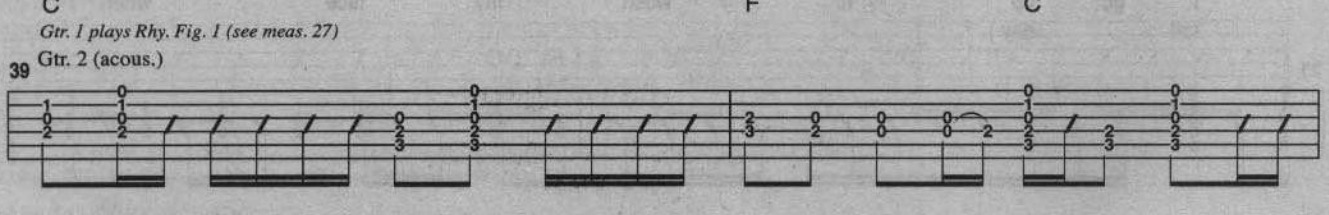
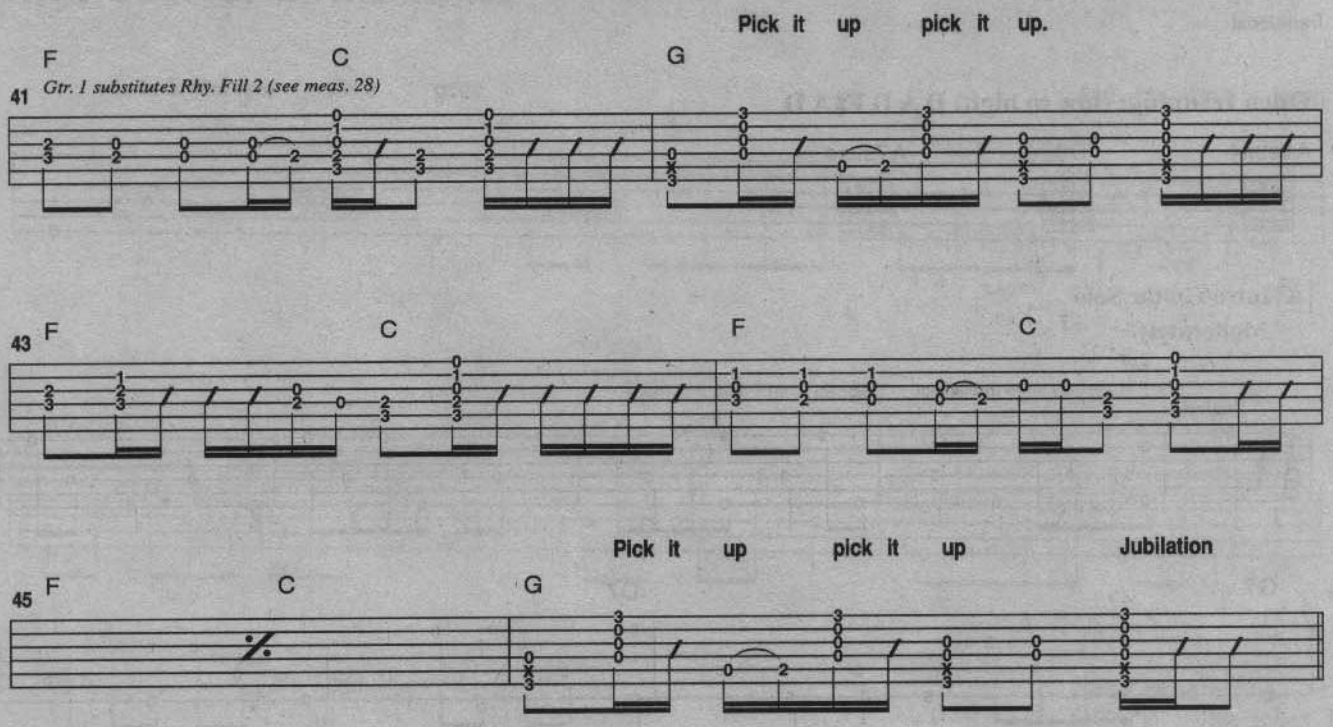
CECILIA Simon & Garfunkel

CECILIA Simon & Garfunkel

D **2nd Chorus (1:08)**



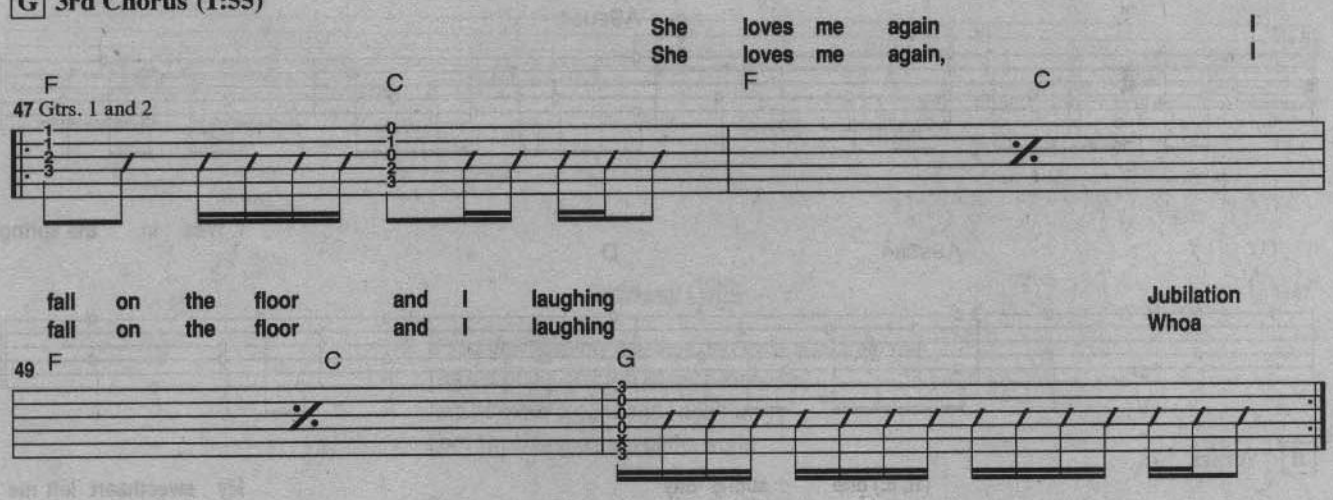




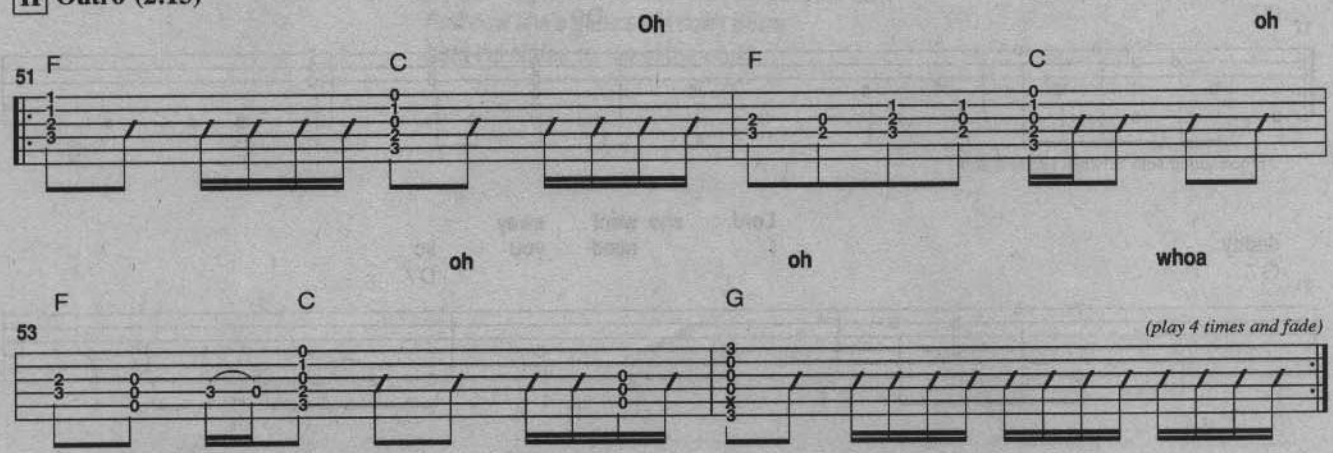
E **Interlude (1:27)**



F **Guitar Solo (1:36)**

G 3rd Chorus (1:55)



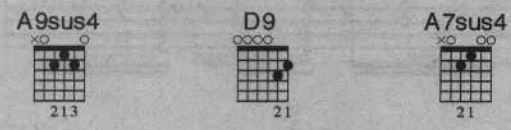
H Outro (2:13)



SITTING ON TOP OF THE WORLD

Traditional

Open D tuning: (low to high) D A D F♯ A D



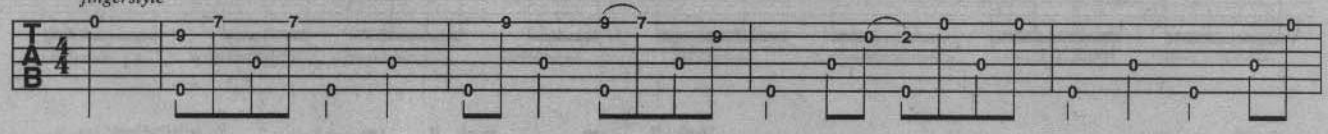
A **Intro/Guitar Solo**

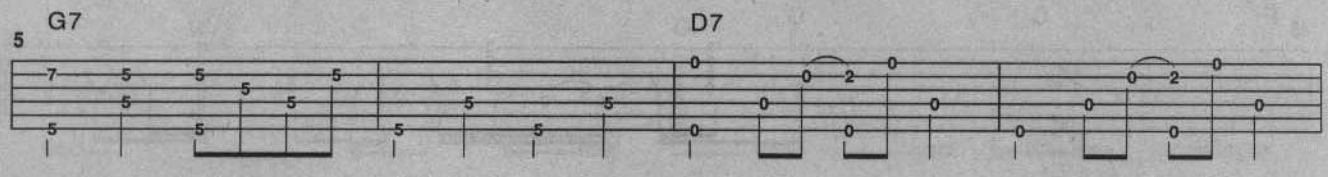
Moderately

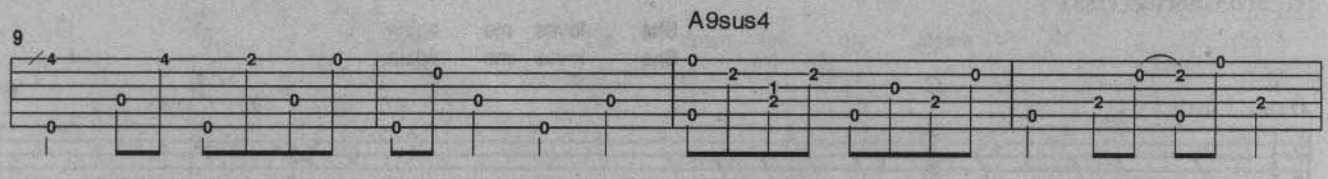
D7

P.M. on bass notes throughout

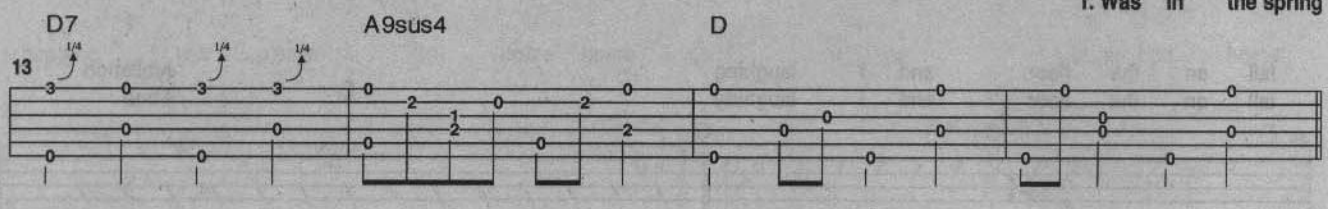
fingerstyle







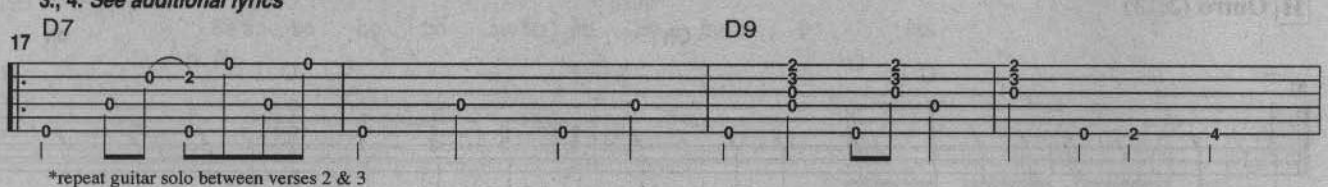
1. Was in the spring



B ***Verses**

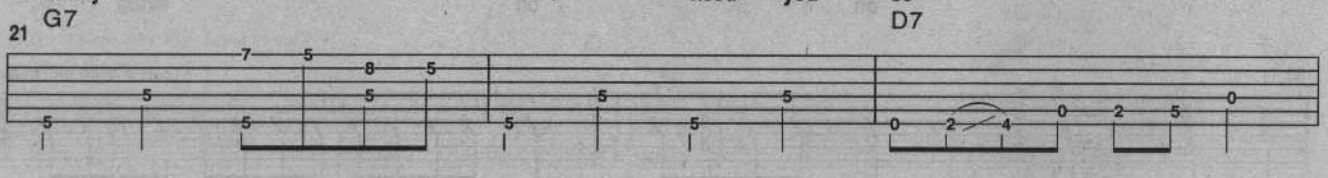
(1., 5.) one sunny day
(2.) from down in El Paso

My sweetheart left me
She said Come back

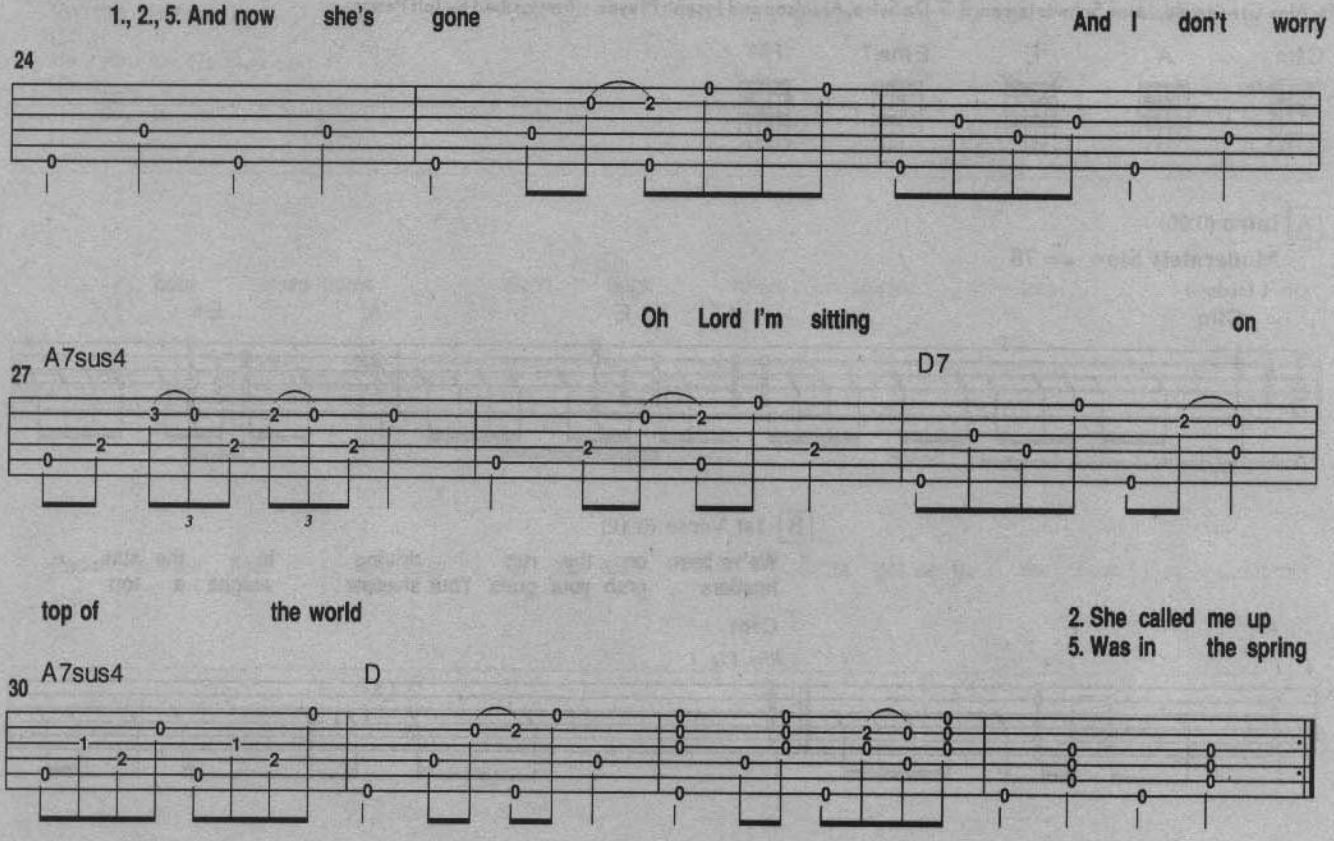
3., 4. ***See additional lyrics***

*repeat guitar solo between verses 2 & 3

daddy

Lord she went away
I need you so



SITTING ON TOP OF THE WORLD



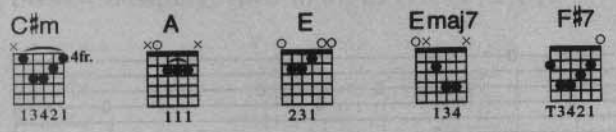
Additional Lyrics

3. If you don't like my peaches don't you shake my tree
Get out of my orchard let my peaches be
And now she's gone and I don't worry
Lord I'm sitting on top of the world

4. Don't you come here running holding out your hand
I'm gonna get me a woman like you got your man
And now she's gone and I don't worry
Lord I'm sitting on top of the world

CALIFORNIA (theme from "The O.C.") Phantom Planet

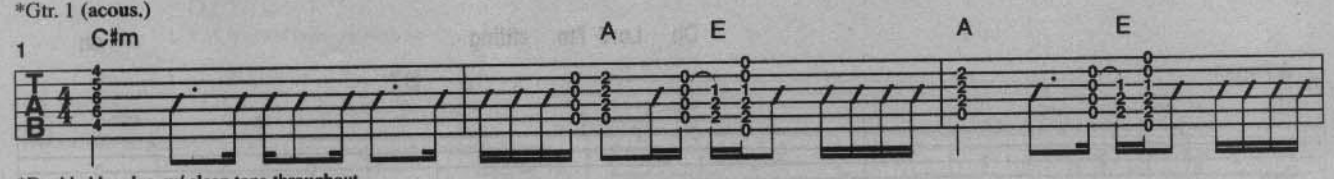
As heard on the Epic recording *The Guest*
By Alex Greenwald, Jason Schwartzman, B.G. De Sylva, Al Jolson and Joseph Meyer • Transcribed by Jeff Perrin



A Intro (0:00)

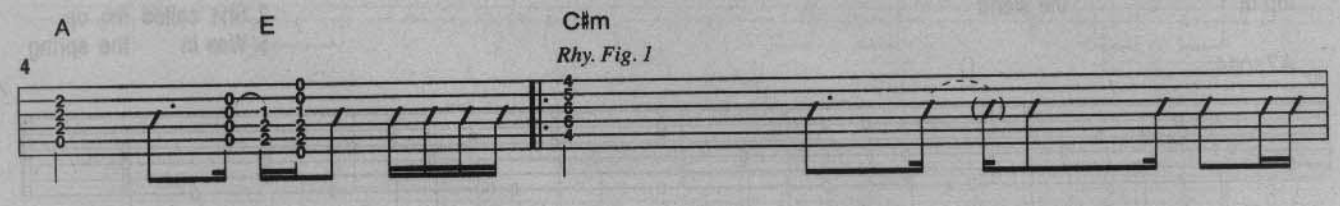
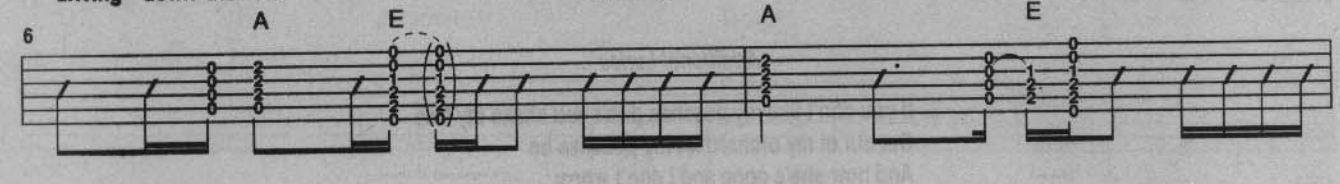
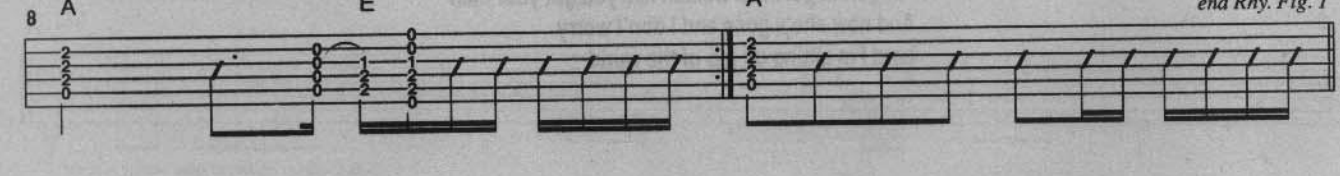
Moderately Slow ♩ = 78

*Gtr. 1 (acous.)

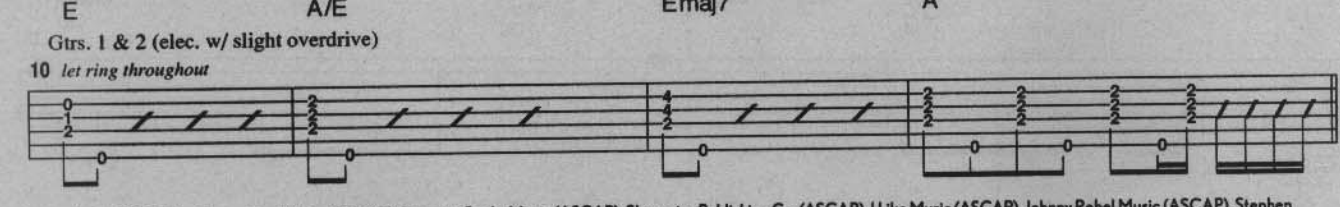


*Doubled by elec. w/ clean tone throughout.

B 1st Verse (0:12)

We've been on the run driving in the sun
hustlers grab your guns Your shadow weighs a ton

looking out for number one California here we come Right back
driving down the 101 California here we come Right back

where we started from Well
where we started from California (California)

C 1st Chorus (0:40)

Here we come



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CALIFORNIA Phantom Planet

D **2nd Verse** (0:52)

On the stereo listen as we go nothing's gonna stop me now California

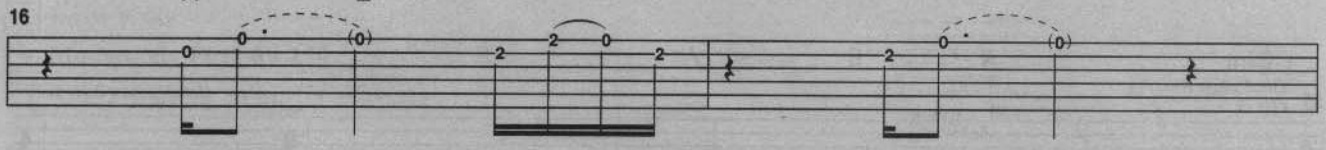
C♯m A E

Gtr. 1 plays Rhy. Fig. 1 (see meas. 5)

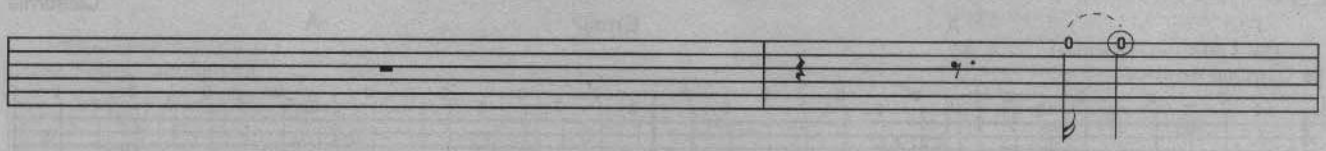
14 Gtr. 2

here we come Right back where we started from

A E

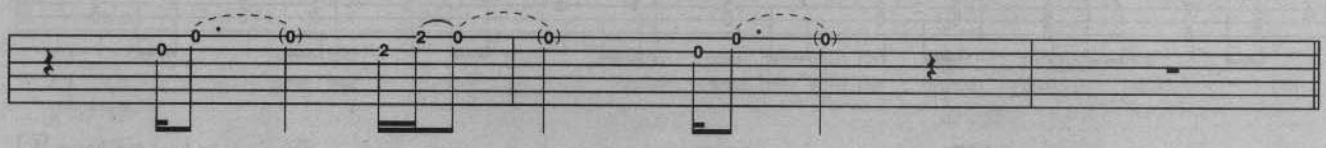
16

Pedal to the floor thinking of the roar Gotta get us to the show California

C♯m



here we come Right back where we started from California (California)

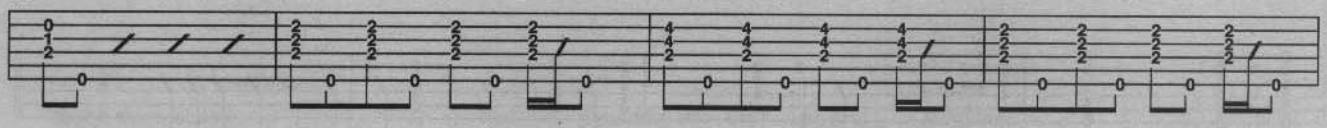
A E A E A



E **2nd Chorus** (1:19, 2:29)

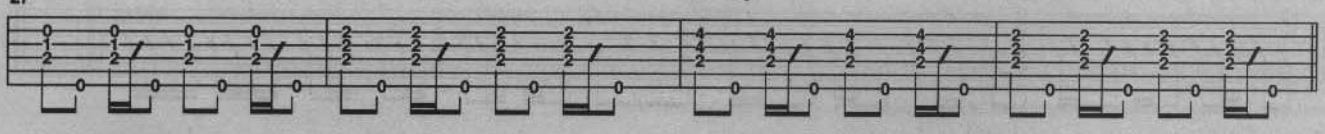
California Here we come Here we come California California

E A/E Emaj7 A/E

23 Gtrs. 1 & 2

(2nd time) To Outro **H**

California California Here we come Here we come Oh California

27 E A/E Emaj7 A/E



CALIFORNIA Phantom Planet

F **Interlude** (1:43)

C♯m A E A E A

31 Gtr. 2

Gtr. 1

Rhy. Fig. 3

end Rhy. Fig. 3

C♯m A E A E A

Gtr. 1 plays Rhy. Fig. 3

35 Gtr. 3

(let ring next 2 bars)

G (2:04)

California

E A Emaj7 A

Gtr. 3 (elec. w/ clean tone)

let ring throughout

39

Gtr. 1

go back to Chorus **E**

California **Here we come** **California**

43 E F♯ A

H **Outro** (2:53)

California **Here we come**

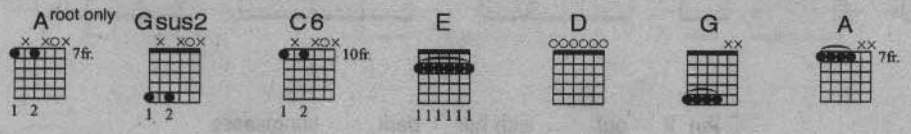
E F♯7 A C♯m

47 Gtrs. 1 & 2

GIRL Beck

As heard on the Geffen recording *Guero*
By Beck, John King and Mike Simpson • Transcribed by Jeff Perrin

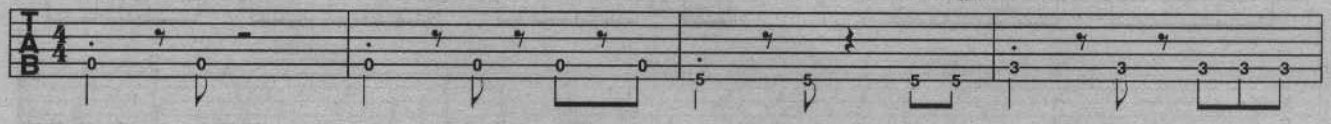
All guitars in open D tuning (low to high: D A D F♯ A D), capo I.
All chord and tabulature positions are relative to the capo.
All music sounds one half step higher than written.



A Intro (0:00)

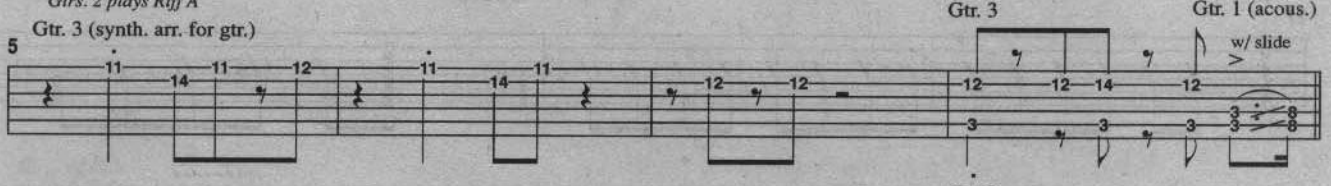
Moderately Fast ♩ = 150

Gtr. 2 (synth. arr. for gtr.)

1 *Riff A* *end Riff A*

Gtrs. 2 plays Riff A
Gtr. 3 (synth. arr. for gtr.)

*Fill 1

Gtr. 3 Gtr. 1 (acous.)

5 w/ slide

Gtr. 2
*Gtr. 1 only

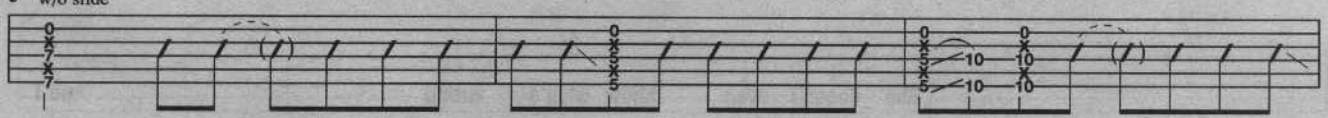
B Verses (0:13, 1:17)

1. I saw her Yeah! saw her with her black tongue tied
2. I saw her Yeah! saw her with her hands tied back her

A root only Gsus2 C6

Gtr. 1
let ring throughout

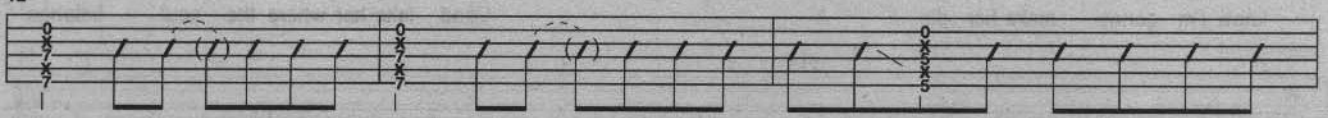
9 w/o slide



'round the roses Fist pounding on the vending machine a
rags were burning Crawling out from a land - filled life

A root only Gsus2

12



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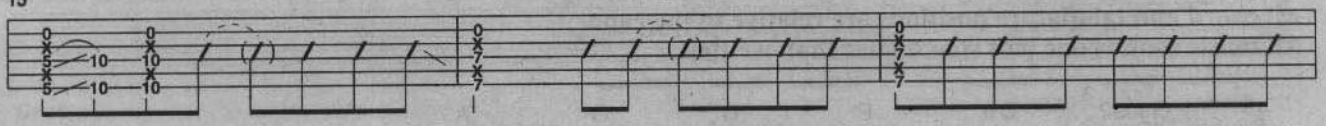
toy diamond ring stuck on her finger with a noose she can
scrawlin' her name upon the ceiling Throw a coin in a

C6 A root only

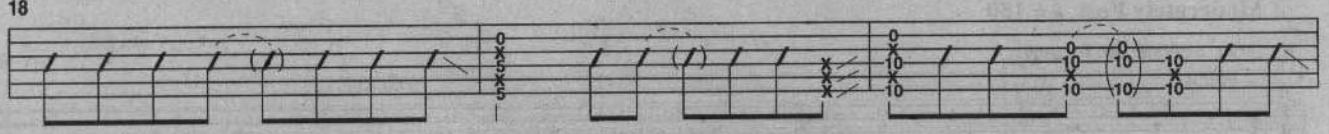
15



hang from the sun Put it out with her dark sunglasses
fountain of dust white noise ears are ringing

G C6

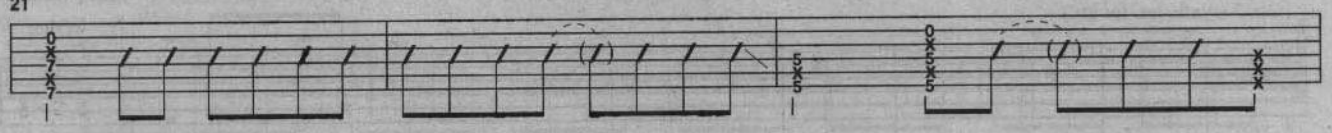
18



walking crooked down the beach She spits on the sand where their
Got a ticket for a midnight hanging a bullet from a

A root only Gsus2

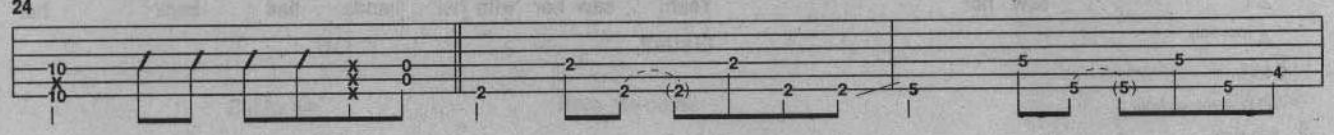
21



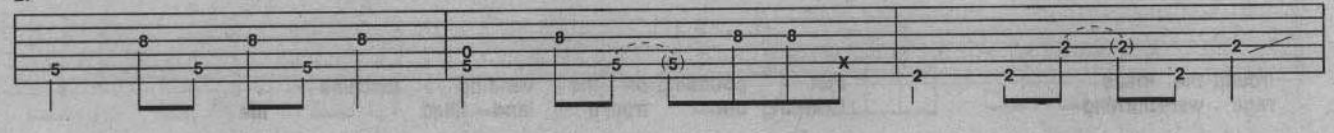
C **Pre-Chorus** (0:39, 1:43)

bones are bleaching And I know I'm gonna steal her eye
freight train leaving

C E5 G5

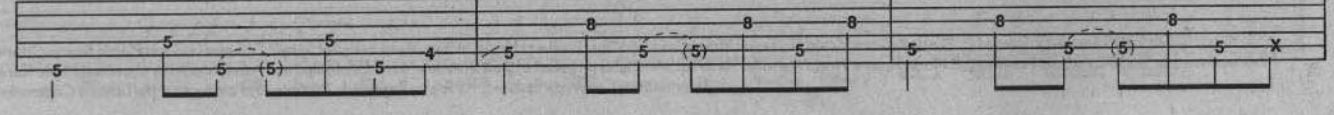
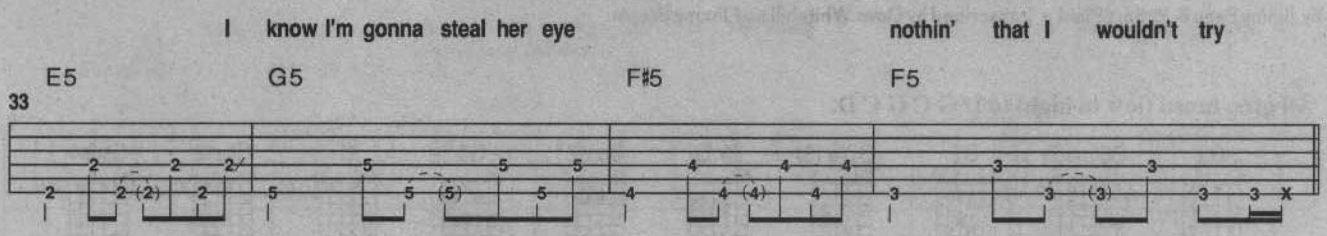
24

She doesn't even know what's wrong And I

D5 E5

27

know I'm gonna make her die and take her where the soul belongs

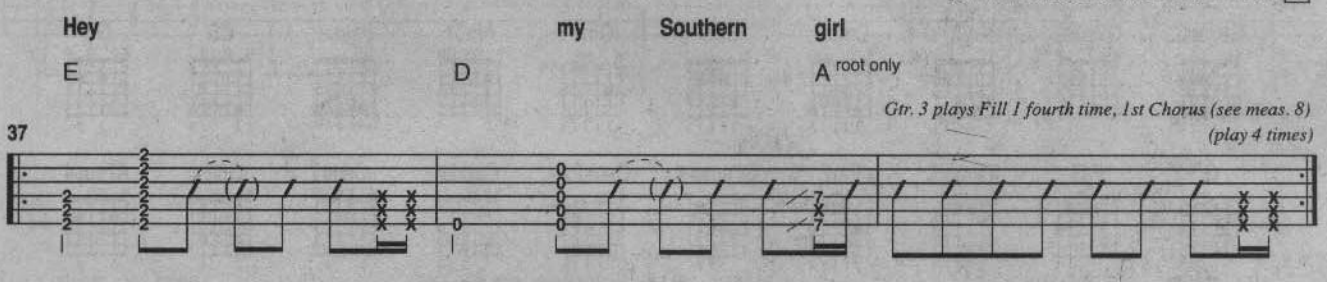
G5 D5

30

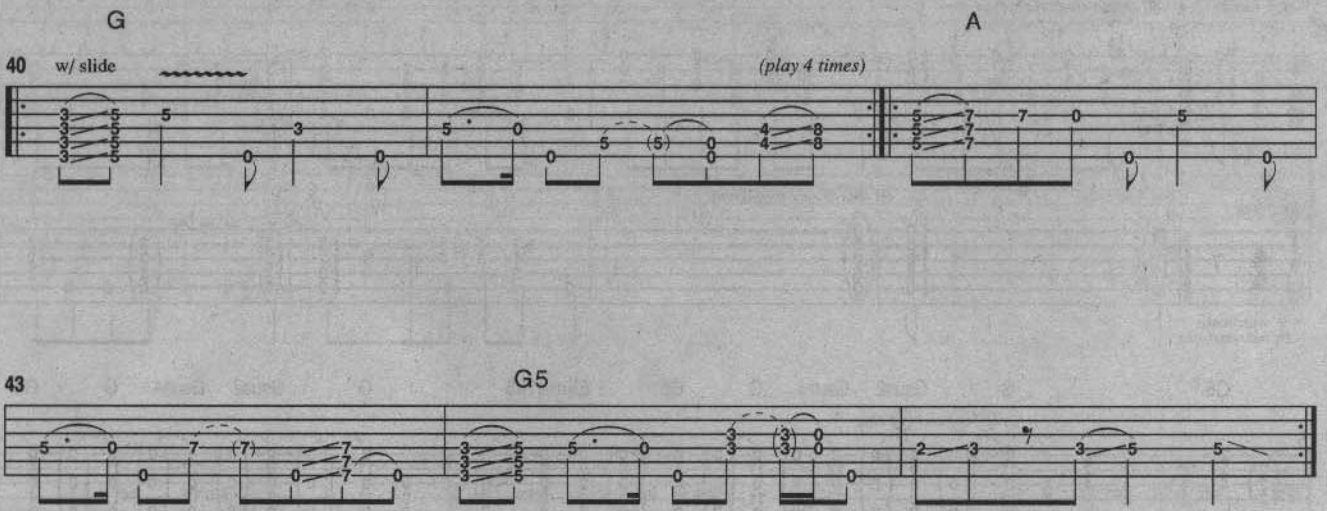


D **Chorus** (0:58, 2:02)

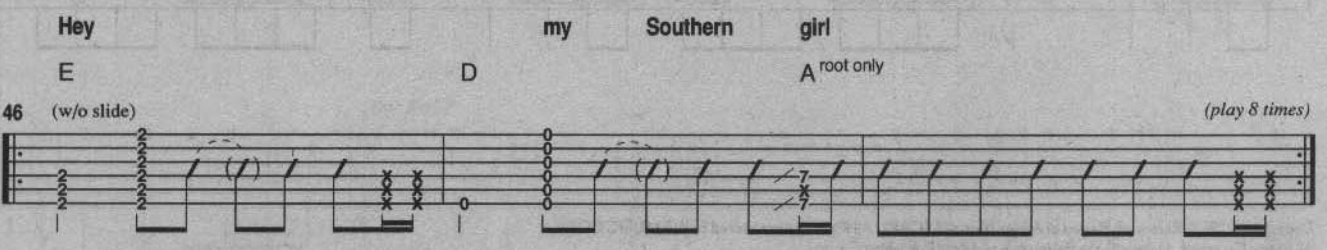
(fourth time, 1st Chorus) Go back to Verse **B**



E **Guitar Solo** (2:21)



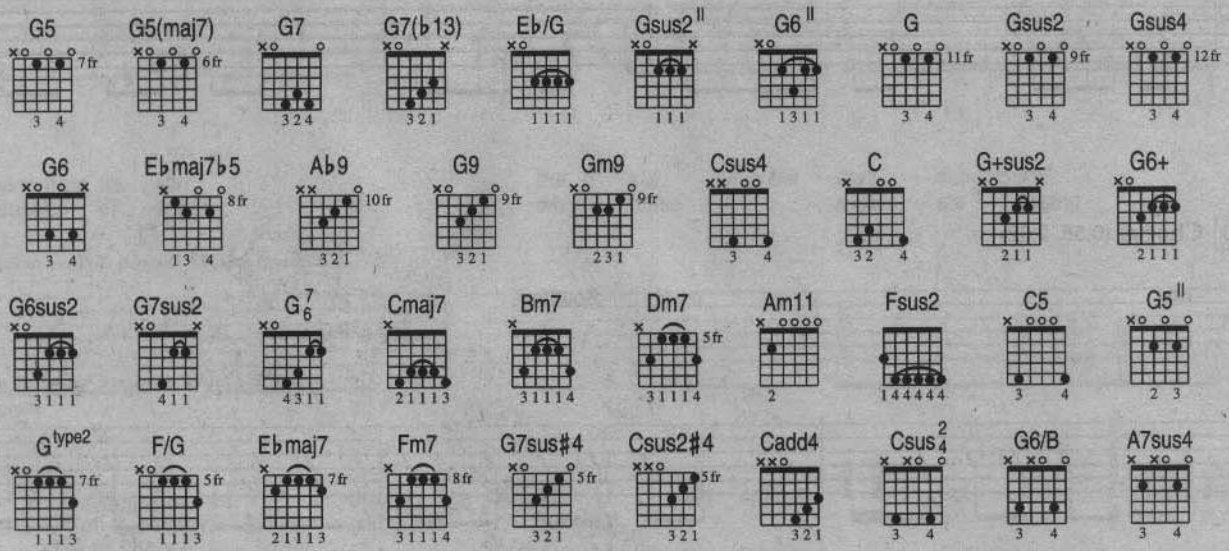
F **Outro** (2:47)



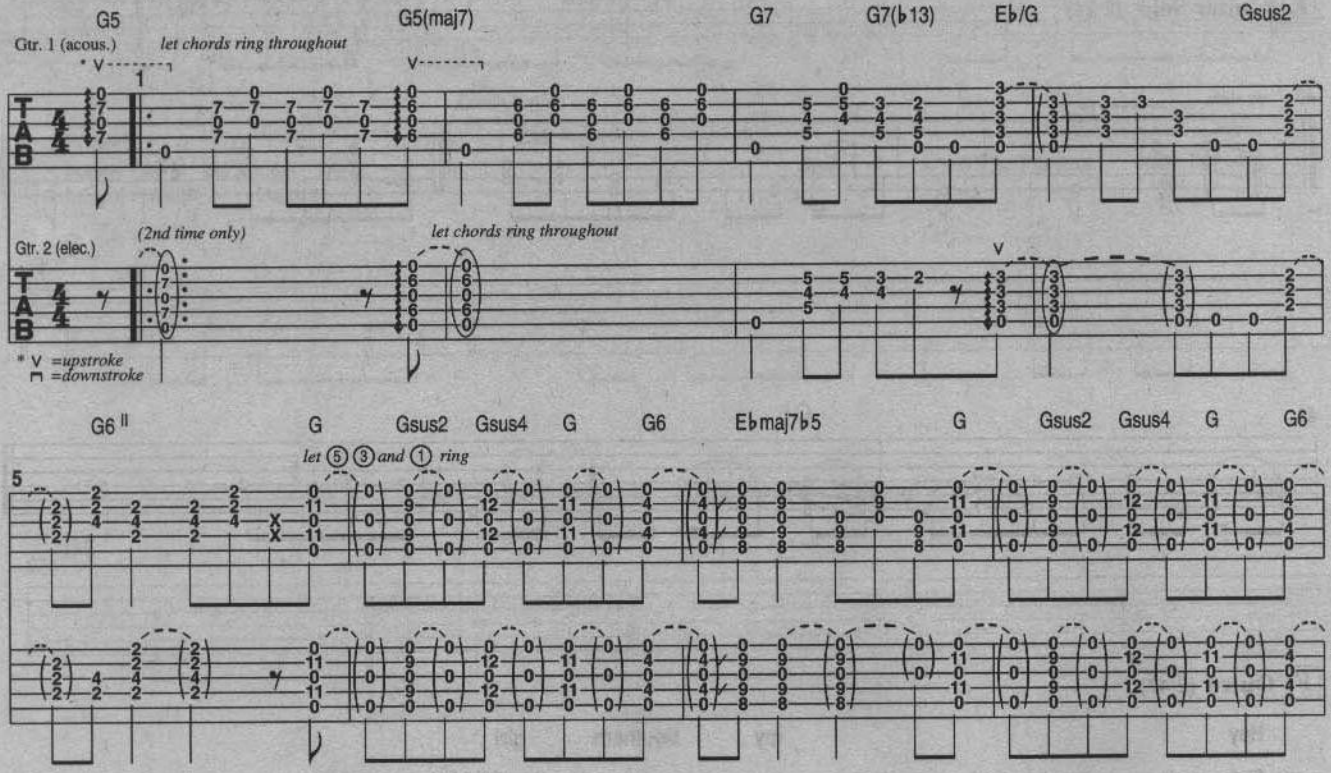
THE RAIN SONG Led Zeppelin

As heard on the Atlantic recording *HOUSES OF THE HOLY*
By Jimmy Page & Robert Plant • Transcribed by Dave Whitehill and Jimmy Brown

All gtrs. tuned (low to high) to D G C G C D.



A **Intro** (0:00)/ **Interlude** (1:36)
Moderately Slow ♩ = 74



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THE RAIN SONG Led Zeppelin

B **1st Verse** (0:30) **/Interlude cont.** (2:04)

1. It is the spring time of my loving *(vocal tacet 2nd time)* **The second season**

E♭maj7♭5 A♭9 G9 Gm9 Csus4 C Csus4

9

Rhy. Fig. 1 *let ring* *(pick and fingers)*

I am to know You are the sunlight in my growing So little warmth

C Csus4 A♭9 G9 Gm9 Csus4 C Csus4

13

end Rhy. Fig. 1

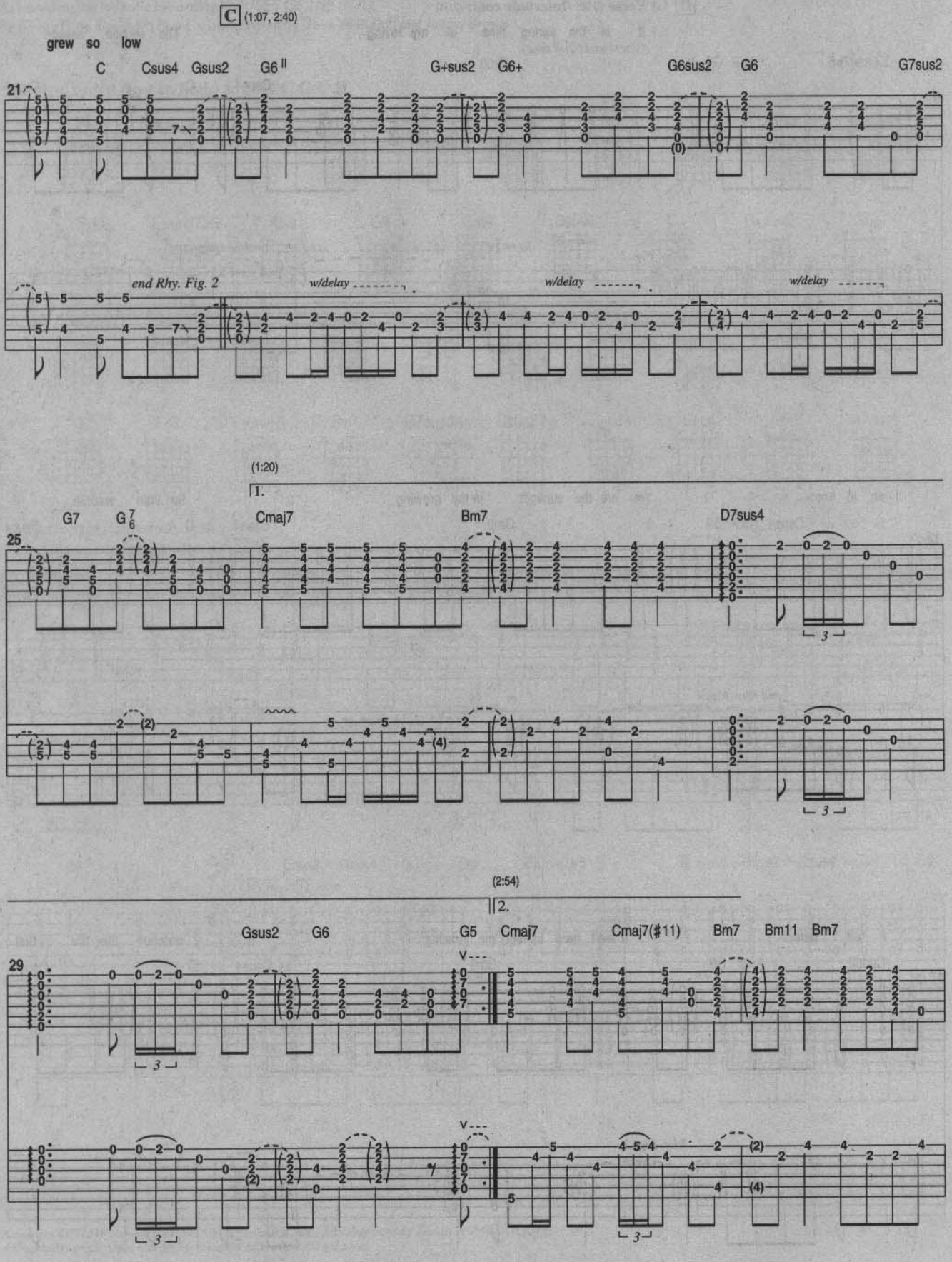
I felt before It isn't hard to feel me glowing I watched the fire that

Cadd2 A♭9 G9 Gm9 Csus4 C Csus4

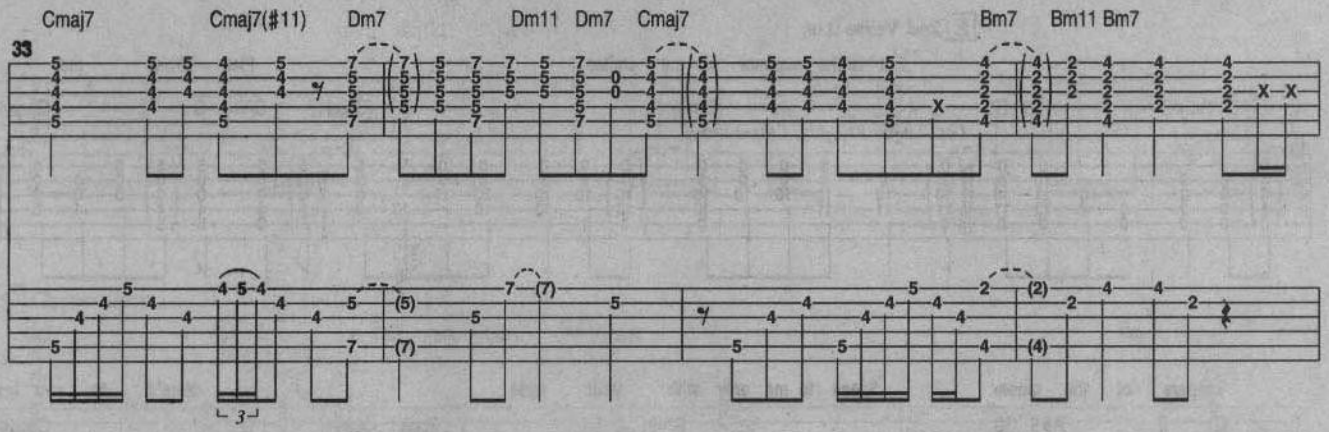
17

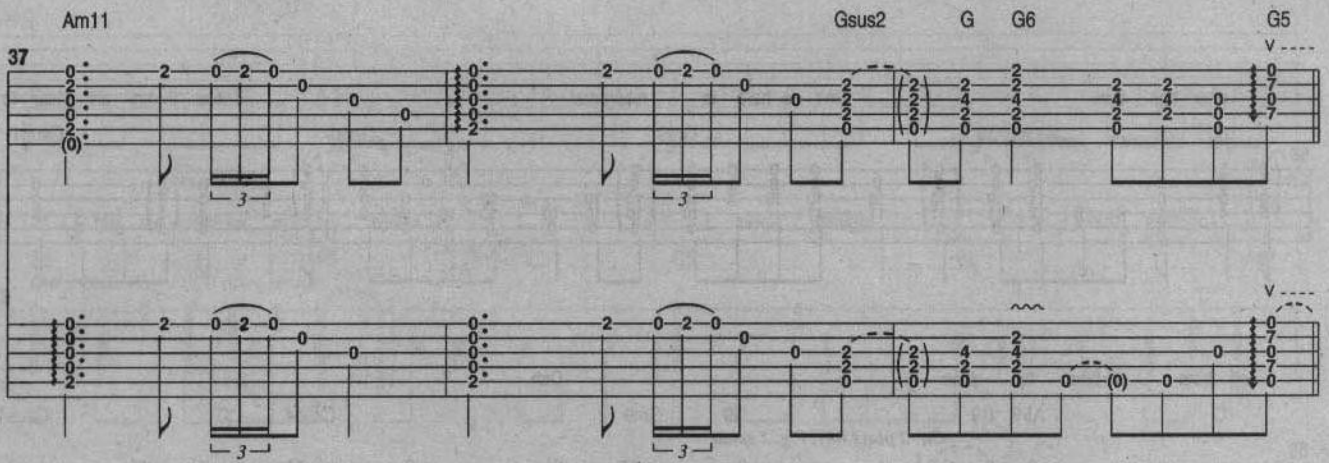
Rhy. Fig. 2

THE RAIN SONG Led Zeppelin

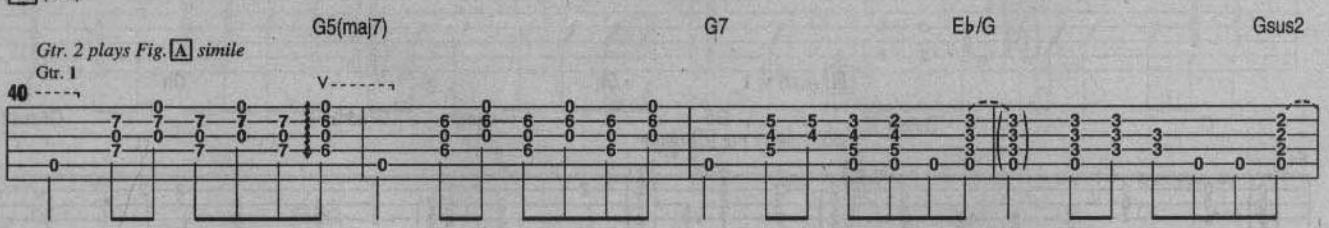


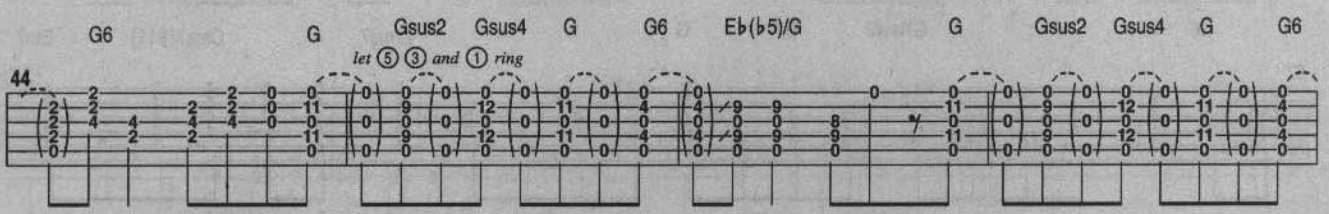
THE RAIN SONG Led Zeppelin



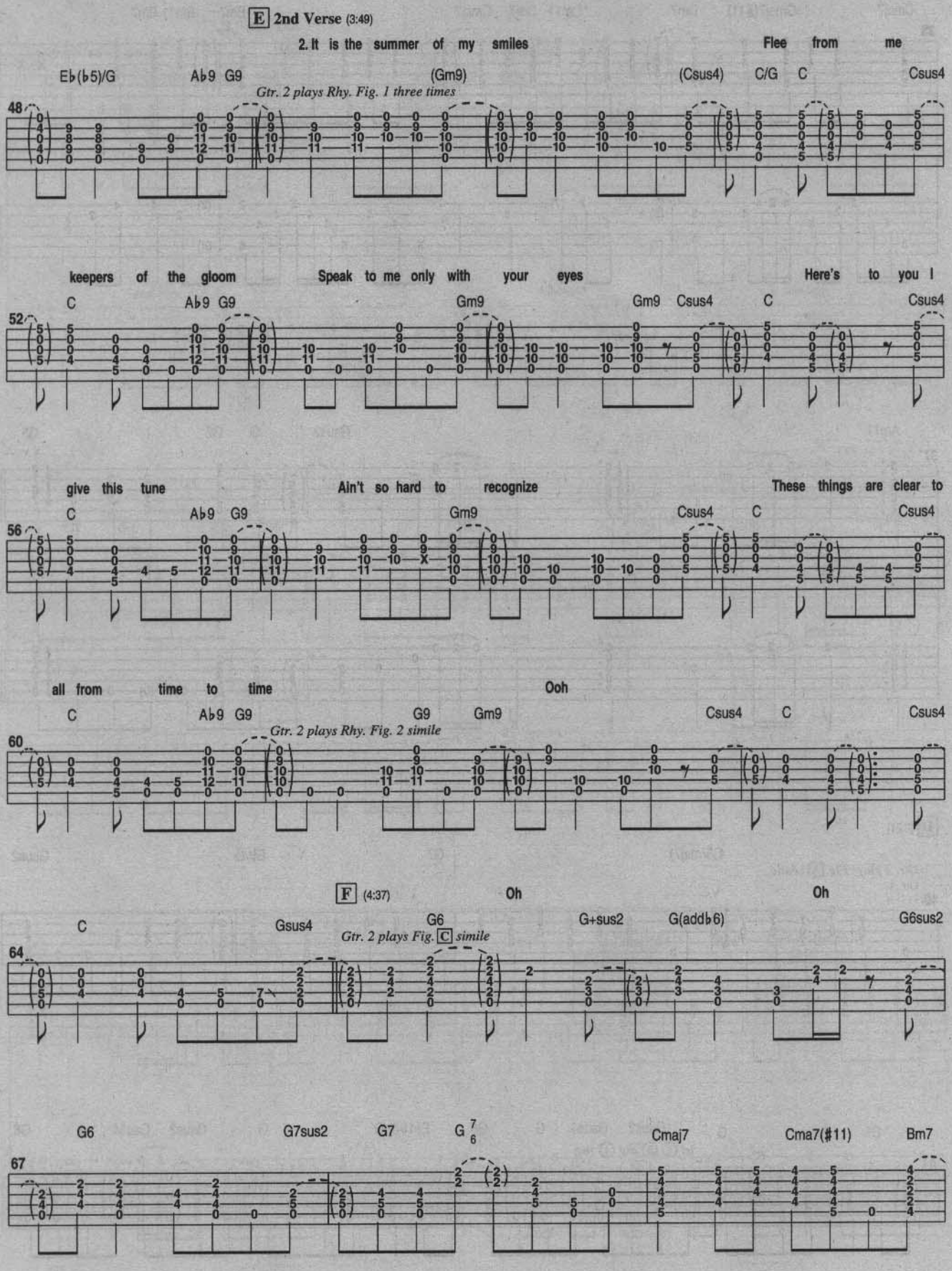


D (3:21)

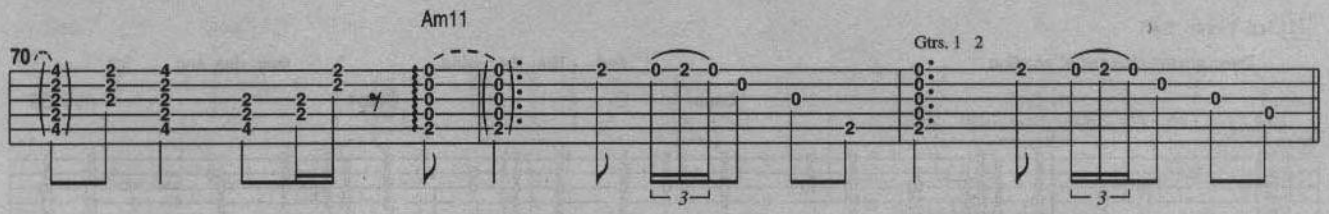




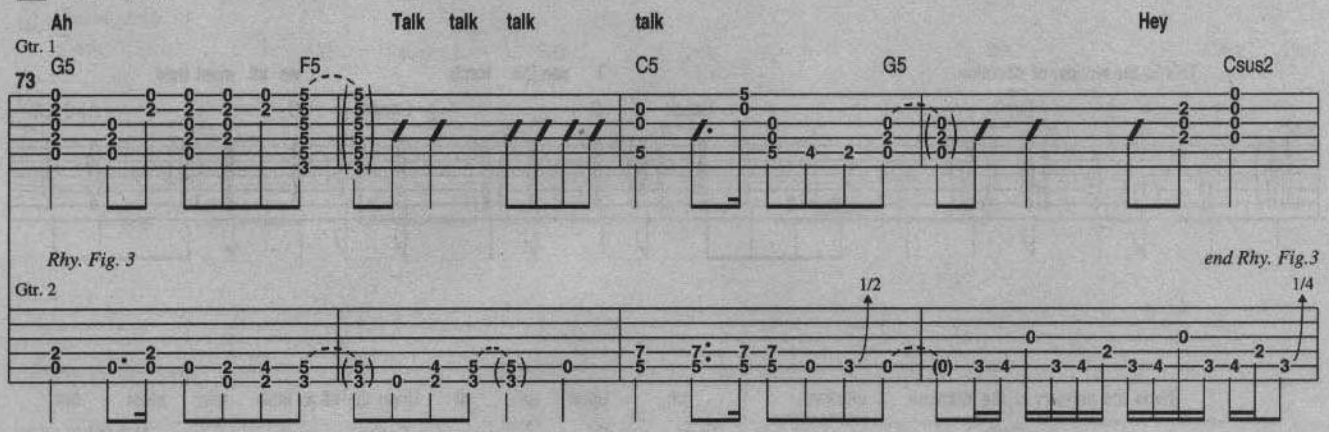
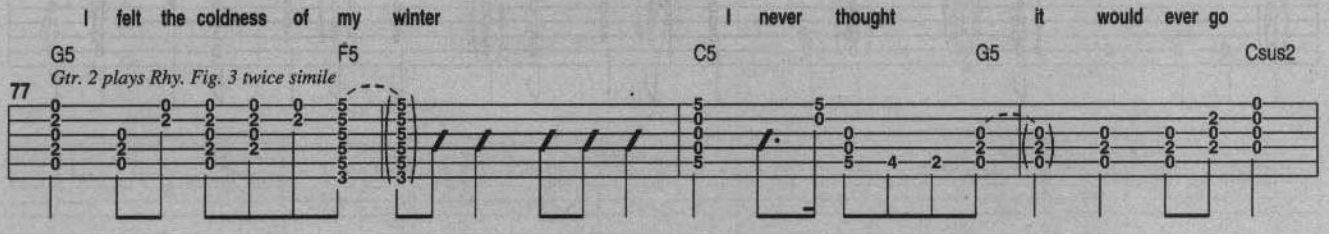
THE RAIN SONG Led Zeppelin

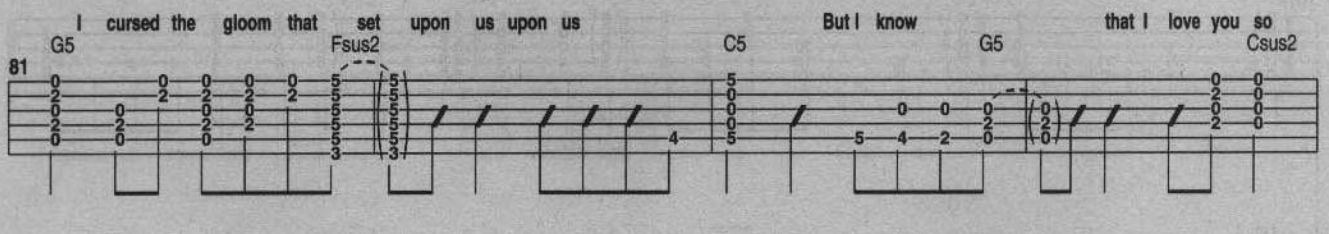


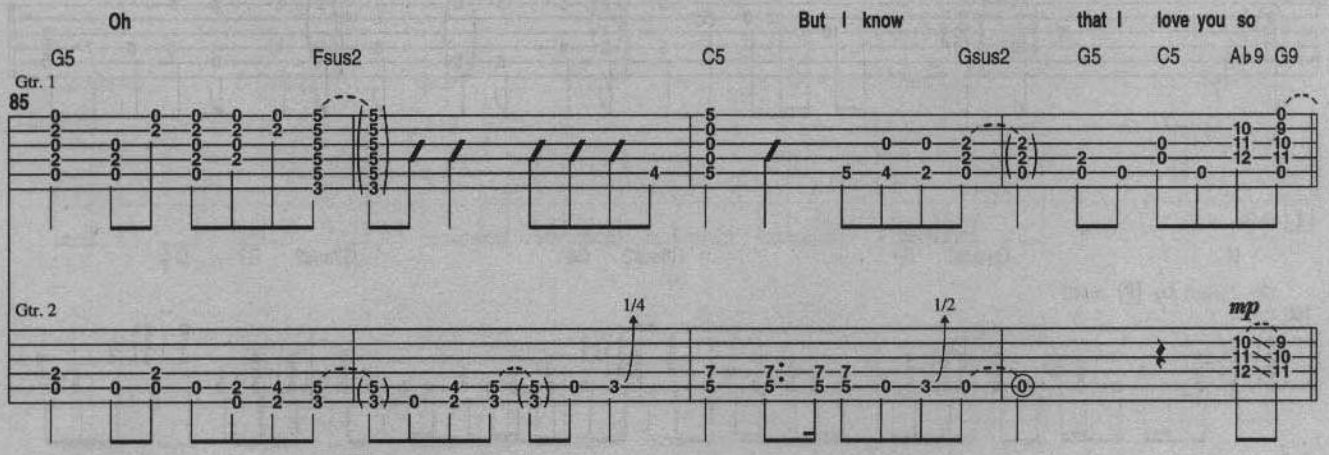
THE RAIN SONG Led Zeppelin



G Chorus (5:01)







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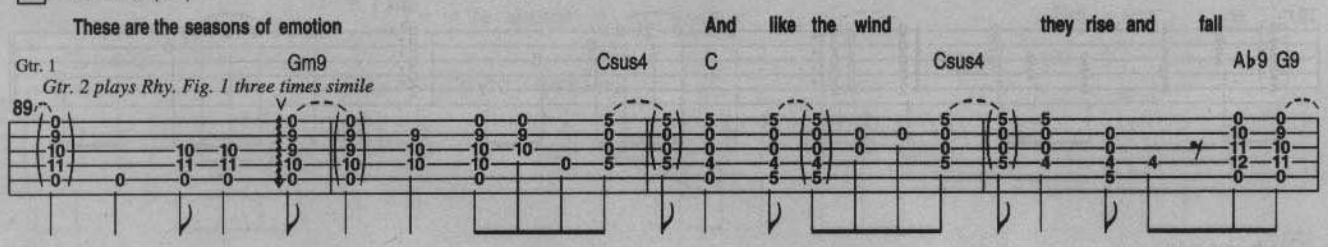
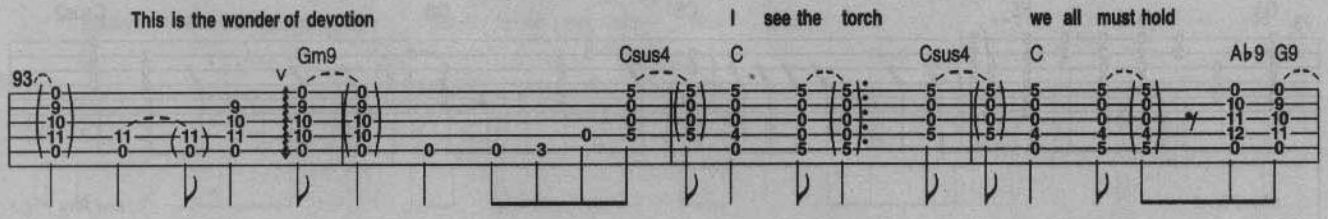
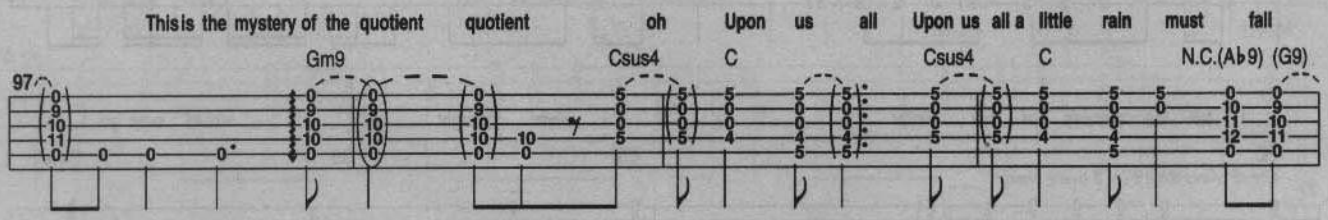
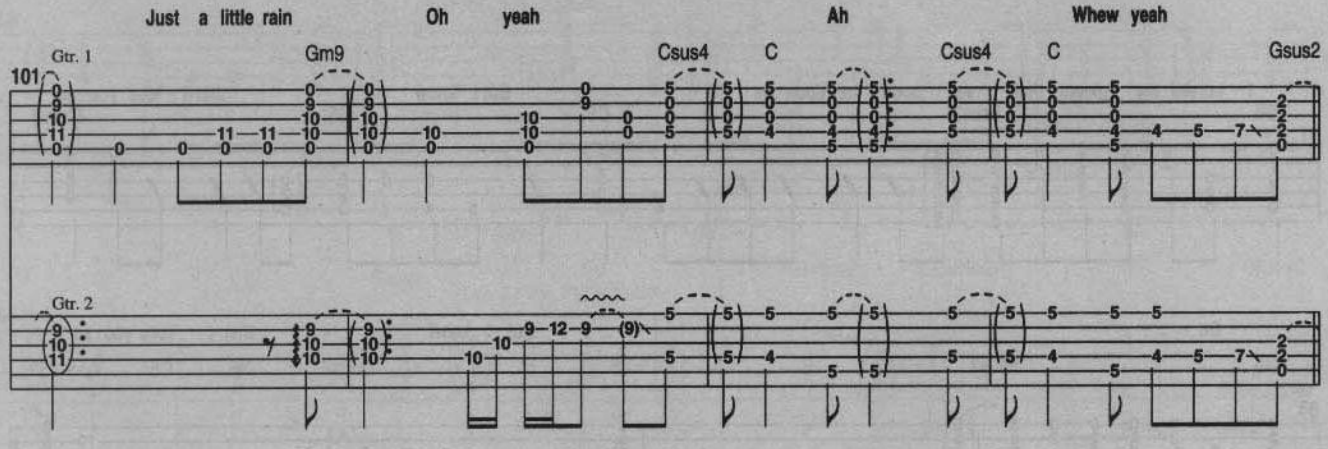
H 3rd Verse (5:47)

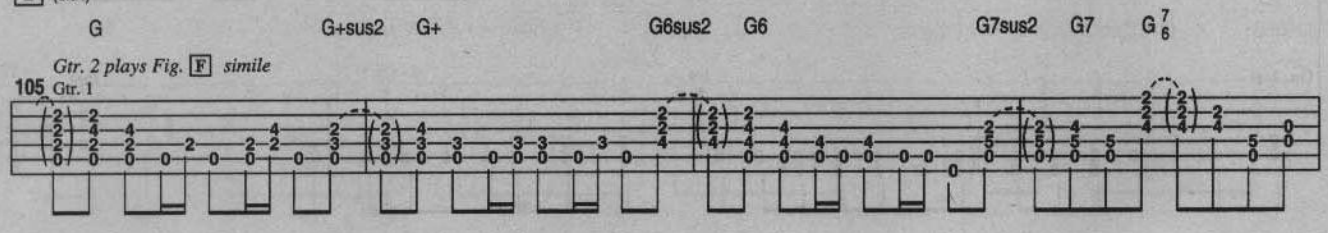




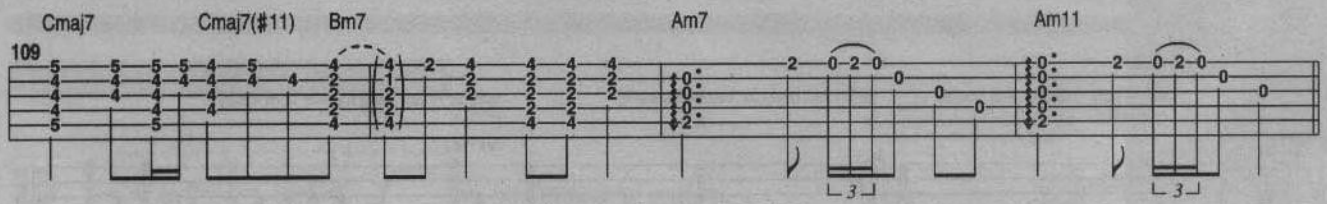




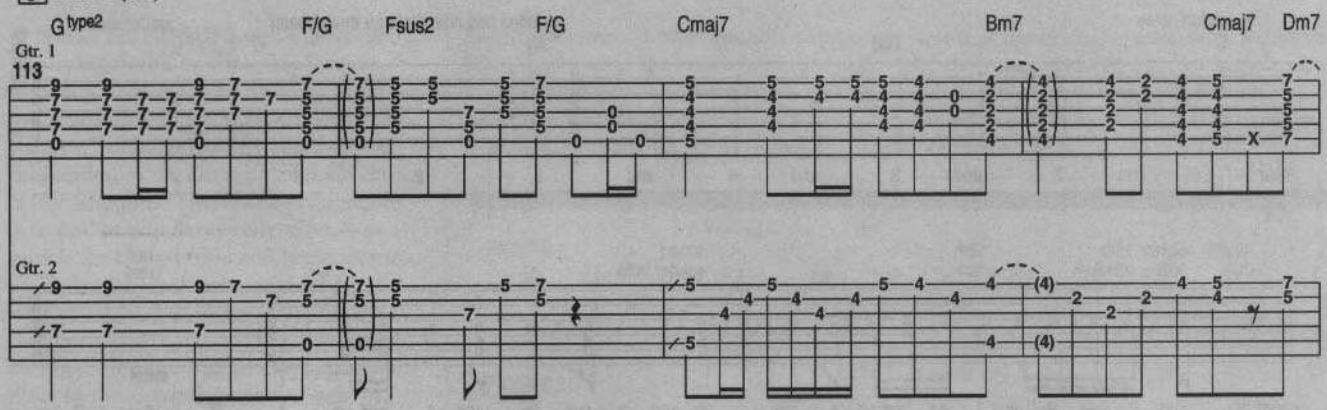
I (6:34)

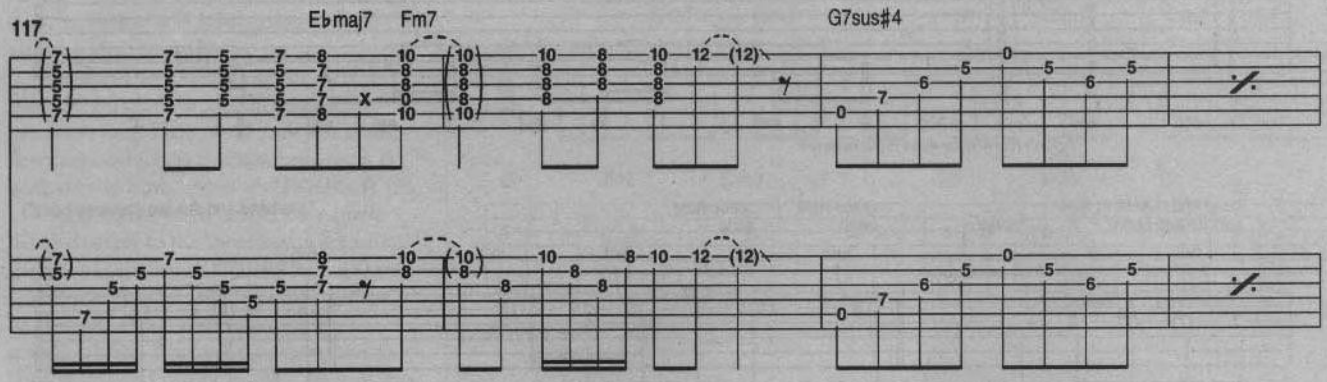


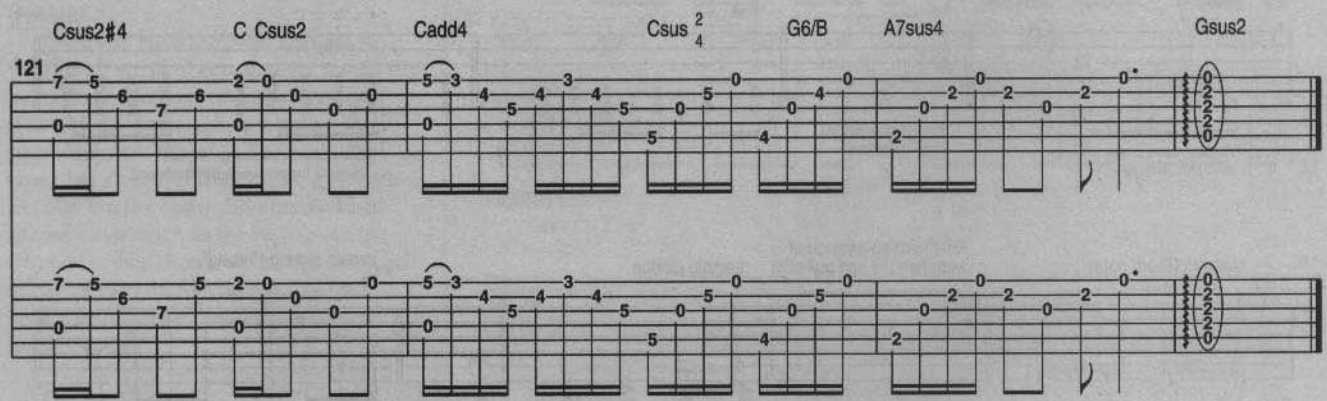
THE RAIN SONG Led Zeppelin



J Outro (6:59)







MAKE ROOM FOR DADGAD
with Laurence Juber

Drop D-elight
A one-man "Band On the Run"

HEAR IT ONLINE AT guitarworld.com

For my arrangement of Paul McCartney and Wings' "Band On the Run," which appears on my latest album, *One Wing* (Solid Air Records). I chose to examine the beautifully melodic third section of the song, which begins with the lyric "Well, the rain exploded with a mighty crash..."

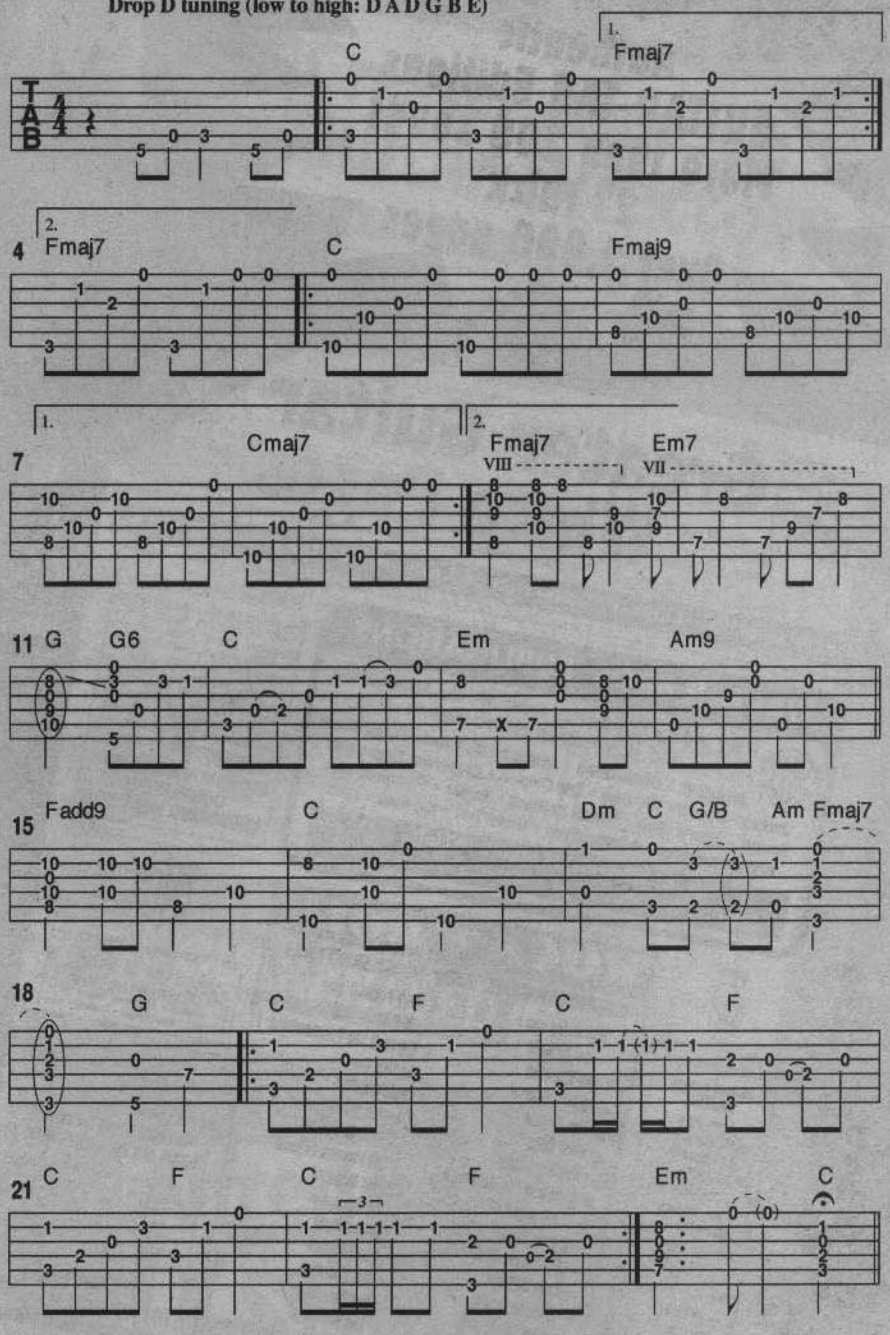
When arranging the song, I realized that while the opening section was in the key of D, it wasn't going to work in D A D G A D. Drop D tuning (low to high: D A D G B E) seemed to fit, although I had concerns about the chorus section, which is in C major. Luckily, as it turned out, having the root of the F chords on the third fret rather than the first (measure 3, for example) made for some easier fingerings.

The opening phrase (measures 2-4) is best picked with a "thumb-index finger-thumb-middle finger" pattern. In measures 2-5, I pedal on the open high E string as the chords change from C to Fmaj7. In measure 5 I move up to the eighth position, which makes the A melody notes in measure 7 more accessible and allows the accompaniment figure to keep the third string open. At the beginning of measure 5, fret the sixth string with your second finger and the fourth string with your third finger. Keep this shape in place through measure 9. In bar 6 add the fifth string's eighth-fret F with your first finger, and in bar 7 add the second string's 10th-fret A with your fourth finger.

A sweet dissonance occurs in measure 8 as the open B string rings against the fourth string's C note. In order to keep things open-sounding, I've tried to avoid barre chords, but measures 9 and 10 require that the index finger barre the first five strings at the eighth and seventh frets, respectively.

The "Band on the Run" chorus in measures 19-22 returns to the C–Fmaj7 chord sequence. Here, I've interpreted the original bottleneck guitar riff as a slightly Celtic pattern, especially in measure 22, where I add 16th-note triplets on the "and" of beat 1. To cleanly articulate these triplets, I pick them ring finger-middle finger-index finger. ■

FIGURE 1 "Band on the Run"
Drop D tuning (low to high: D A D G B E)



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